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MUSICAL AMERICA

First Nighters on Stage



Ezio Pinza, the Mephistopheles



Right: Edward Johnson Congratulates a New Siebel, Martha Lipton



Bruno of Hollywood

Licia Albanese as Marguerite

N. Y. Times

Gounod Favorite Opens Metropolitan Season

International Audience Welcomes Familiar Figures in "Faust"—First Week Brings Early Debuts of Young Singers

By RONALD F. EYER

WITH social brilliance on an international scale and a braver show of jewels, ermine and top-hats than in many a day, the Metropolitan Opera made an imposing entree, from the blue-book standpoint, on the evening of Nov. 27. Musically—well, that's another story that we may look into presently.

But opening night continues a gala occasion at Broadway and 39th Street, eclipsing all others on the main stem; all available seats were sold long in advance, and a line of standees, stretching halfway around the opera house, didn't seem to mind waiting for several hours in an icy rain for the ultimate pleasure of hanging over the brass rail to take in the double bill going on simultaneously on both sides of the footlights. High dignitaries and diplomatic representatives of several Allied governments, headed by the Countess of Athlone, wife of Canada's Governor General, studied the parterre boxes, and there were delegations of prominent socialites from several neighboring cities including Boston, Philadelphia and Washington.

So much for the performance in the auditorium. Meanwhile, on the stage, Gounod's "Faust" was being promulgated by a company of veterans who strove with varying degrees of success to make the evening a musical one. "Faust" opened the house in 1883 and by all observable portents it should have been a good opener for 1944—it is invariably good theatre; it maintains a nice proportion between gaiety and tragedy with the festive scene of the Ker-



Left: Martial Singher as Valentin



Wilfred Pelletier, Conductor



Raoul Jobin, the Faust

messe thrown in for good measure; it has the happy advantage of thrice-familiar melodies set to a venerable legend and it makes everybody feel warm, comfortable and wise.

That it came off with something less than the anticipated felicity can be set down, we think, to the failure of a single factor—tempo. Whatever else "Faust" may have been called by its critics, it has never been assailed, so

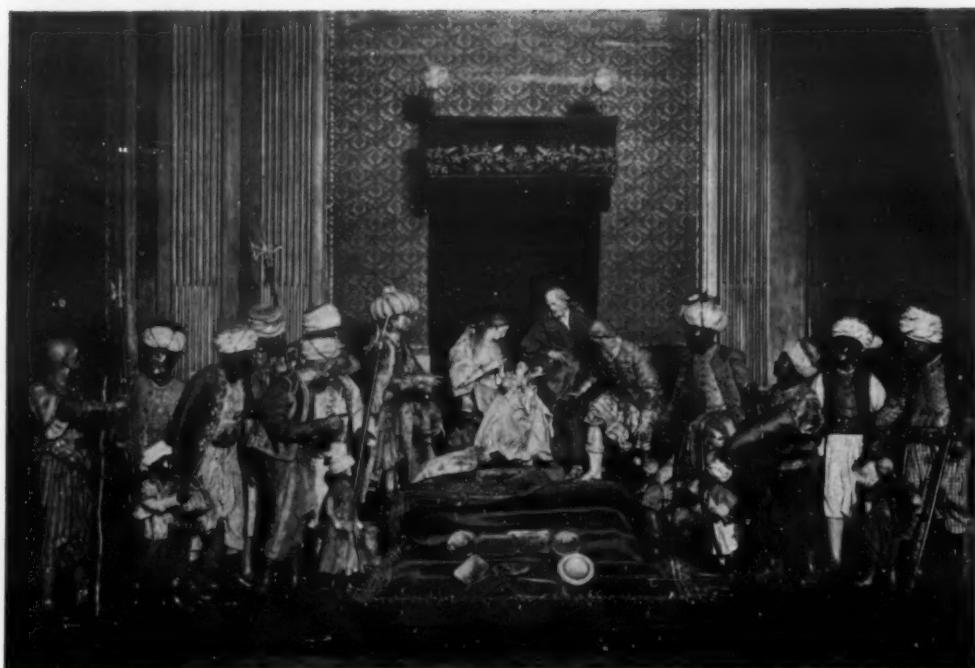
far as this writer can recall, as monotonous. Yet monotony was precisely the alchemy that went to work in the old philosopher's study in this performance and turned all subsequent events into a tedious half-speed rehearsal.

It was a somnolent production. The conductor, Wilfred Pelletier, set the pace—if pace it could be called—in the overture. This pre-

(Continued on page 8)

For the Holidays

IN this time of a world at war, the Publishers of MUSICAL AMERICA take this means of expressing their most cordial Christmas greeting to musicians and music lovers everywhere. May the new year prove a fortunate one for them, and for the art they cherish.



ITALY



HUNGARY



AUSTRIA

The World Over—It's Still Christmas

By ROBERT SABIN

WHETHER he is called the Julenisse, the Bonhomme Noël, the Weihnachtsmann or the Jultomte, Santa Claus means the same thing to children the world over. And in thousands of American homes this year, in spite of the shadow of war, he will be welcomed with the songs and customs which we have inherited from the lands overseas. Our Christmas is really a composite of many traditions; the tree and its decorations come from one country, the carols from another, and the crèche from still another.

A charming custom which is common in the Scandinavian countries is shown in the picture from Denmark. The children take a bowl of porridge with cream up to the attic for the Julenisse to eat when he arrives with his load of presents. When they look the next morning the bowl is invariably empty. No one must be neglected at Christmastide. In Norway, for example, sheaves of grain are tied to poles for the birds, and on the farms even the animals are given a special treat. On the afternoon of the day before Christmas services are held in the churches for the children. They sing the

Christmas hymns they have learned in school, and when they reach home the tree has been prepared with the presents around it. On Christmas eve the Julenisse, clad in a colorful costume with red stockings and wooden shoes or boots, appears. The family joins hands around the tree and sings old Christmas songs, among them the internationally beloved "Es ist ein Ros' entsprungen", which in Swedish runs "Det är en ros utsprungen".



Sweden celebrates the approach of Christmas on Lucia Day, Dec. 13, when the Lucia, in festival costume with a crown of candles, as we see in the photograph, is greeted by the family. In the background are the "star boys", clad in long gowns with picturesque pointed caps, who sing traditional songs. Though the music of the Italian song "Santa Lucia" has been adopted, with a Swedish text, Lucia Day is a very old native tradition, and the Lussebrid (Lucia Bride), as she was originally called, has been honored for centuries.

Special Christmas foods and drinks play an important part in the holiday good cheer of the Scandinavian countries. Baking begins weeks before Christmas, and many traditional dishes are prepared. Pork, instead of fowl, is the favorite Christmas dinner. In Sweden an interesting custom is the dipping of bread in the liquor from the ham. All members of the family gather in the kitchen for this snack. Christmas dinner brings everyone together, and servants, helpers and guests all eat with the family and join in the songs and celebrations. Not only Christmas, but the day following, St. Stephen's, or Staffan's Day is celebrated. During the entire period from Lucia Day until 20 days after Christmas, when the tree is carried from the house with great ceremony, the festivities are kept up. Among the favorite songs are "Nu är det jul igen" ("Now It Is Christmas Again"), Rydberg's "Star of Bethlehem" and the story of St. Stephen, "Staffan, Staffan stalledräng" ("Stephen, stable boy, waters his five horses by the light of the moon"). In the cities, each street takes pride in its Christmas decorations and tries to outdo the others. In every market place stands a huge tree.

Beautiful costumes make their appearance at

Picturesque Customs from Many Lands



POLAND

Polish Gov't Information Service



SWITZERLAND



CARPATHIAN RUSSIA

Czech Information Service



DENMARK

holiday time, especially in the country districts. In the scene from Carpathian Russia peasants visit by a wayside cross. Clothes are handed down in families just as the songs and folk traditions are preserved from father to son. In Hungary, as we observe in the photograph, mummers go from house to house telling the story of Bethlehem, carrying with them a small replica of the manger where the Christ child was born.

A striking example of the artistic boldness of some of the traditional costumes is seen in the picture from Switzerland, showing peasants in masks and headdresses of old times. In Czechoslovakia, St. Nicholas Day, which falls on Dec. 6, is celebrated in a colorful fashion. Dressed in a white shirt reaching the ground, over which he wears a clerical robe, with hair and beard made of flax and with mitre and staff in his hand, St. Nicholas is accompanied by an angel, several devils and Death with his scythe. He goes from house to house and chil-

dren must pray when he visits them. If they have been good during the year, they receive presents, but if they have been bad, one of the devils pretends to whip them, and they get the presents anyway! Before going to bed, after the songs and games of the festival, the children put their stockings on the windowsill. If they have been good, they find candies and gifts the next morning. If they have been disobedient, they find their stockings filled with coal, onions, pieces of wood and potatoes, but another stocking is always prepared, to console them after they have asked forgiveness and promised to be good.

Before the tragedy of war came, almost every town had its Christmas booths and shops where presents, cakes, candies and other tempting holiday dainties could be purchased. Children rushed from school to wander from booth to booth. A center of attraction was the Christmas Puppet Show, of which an example from Poland is shown. Christmas stories and other legends were enacted, often with music supplied by a wheezy grind organ. The market place was decorated with boughs of evergreen and the booths were brightly painted and covered with ornaments.

At Kitzbühel, in the Austrian Tyrol, a curious and touching tradition is observed. On Christmas eve, as is shown in the picture, the graves are decorated with Christmas trees and lighted lamps. Even the dead have their share in the celebration. Beautiful old hymns are sung in the churches, and the bells are rung as the people go home. Every family gathers round the tree and sings from the rich treasury of Christmas music which has been handed down.

One of the most colorful and artistically interesting of Christmas traditions is the crèche, a portrayal of the child in the manger, the Virgin Mary with the wise men and the other figures of the story, usually done in miniature. The crèche shown in the photograph is a superb example from 18th century Naples, in which the figures are about ten inches high. The heads are modelled of clay, the arms and legs are carved out of wood, and the bodies are clad in real stuffs. The gifts of the magi are made of gold and silver. Another country



SWEDEN

Swedish-American News Service

which has produced especially beautiful crèches is France, where every province has its own style and tradition for the figures and the treatment of the story.

In France, famous for her cuisine, the bakers and confectioners outdo themselves at Christmas time. An example of an old custom reflected in modern guise is the "bûche de Noël", a long cake covered with chocolate frosting which resembles bark. This represents the huge Christmas log which used to be dragged to the fireplace to keep the hall warm and cook the food for the feast after midnight mass, which was known as the réveillon. The songs which were sung as the log was brought in have survived though the custom itself has almost disappeared.



**A Look at Labelling, Theme-Borrowing
and Some Confusing Fictions
Which Have Crystallized**

Fables in the Symphonic Literature

By HERBERT F. PEYSER

A FEW weeks ago we spoke in these columns of various myths and legends which have grown up through the years around certain famous operas. Let us now devote a moment to several more or less accredited fables associated with a little handful of symphonic works. It so happens that at this very moment we can see such a fable crystallizing under our own eyes. Beethoven's Fifth Symphony has become for unnumbered thousands the "Victory Symphony". Is there any reason to believe that these same thousands will discard the label once the war is over? Not that it greatly matters! But if people are going to be so specific about the "Fifth", should we not logically instruct them that every Beethoven symphony is, in the largest sense, a "victory symphony"?

Of course, practically everyone is aware how the C minor came by its current designation. In the Morse telegraphic code three short dots and a longer dash represent the letter "V"—and a solitary "V", nowadays, means "victory" more than it means anything else. The dominating motive of the first movement is made of three short G naturals, followed by a longer E flat. The coincidence was too perfect to escape. So in the twinkling of an eye the theme was accepted as the musical equivalent of the Morse signal and Beethoven credited with the tonal formula for the triumphant "V".

Only, Beethoven did not conceive the most celebrated theme in all symphonic literature as a symbol of conquest. To him it was an

A Misconception of the Meaning of the Fateful Theme

awful challenge, Fate knocking at the door. Nor was it at any time his habit to represent Mankind's victory in the minor mode. There is, indeed, a "victory theme" in the Fifth Symphony. It is not the four-note motto, however, but the refulgent fanfare in the C major that introduces the jubilant finale. Yet the irony of circumstances has now applied the connotation of triumph to the very phrase in which Beethoven concentrated the blind antagonism of Destiny!

With regard to the best-known and best loved symphonic torso in existence—Schubert's "Unfinished"—it seems impossible wholly to eradicate several misconceptions to which even cultured musicians persist in falling victim. This has no reference to the supposedly fragmentary state of the work and still less to the long exploded notion that Schubert did not complete the symphony because he died untimely.

WE know that he lived full six years after writing as much as he was to write on the B minor. We know, likewise, that he composed—and at an earlier date—at least one other unfinished symphony (the so-called "Sketch" Symphony, in E) as well as quite a respectable array of "unfinished" miscellany, including piano sonatas and chamber music. But somehow no one sheds tears over these fragments or offers prizes for their completion. As a matter of fact, Schubert probably wasted far less thought over unconcluded odds and ends than have the generations that came after him. For one reason or another, which we hardly hope to fathom, he lightly put these efforts aside and probably—as he did in many other instances—forgot them.

He did not, however, forget the "Unfinished" Symphony. He sent it to his friend, Anselm

Hüttenbrenner, at Graz, and in Anselm's custody it remained for forty years, unmentioned, so far as we know, by the composer or by any of his own surviving relations or intimates. The legend, which stubbornly refuses to die, however, maintains that Schubert actually wrote the masterpiece as a gesture of thanks to the Graz Steiermärkischer Musikverein, which had elected him to membership. The truth is that the creation of the symphony and the act of the Musical Association (of which Anselm Hüttenbrenner was artistic director) were wholly independent of each other.

How do we know? A few dates will tell. At the head of the autograph of the "Unfinished" Symphony stands, in Schubert's own hand, "Oct. 30, 1822". But it was only on April 10, 1823, that Josef Hüttenbrenner, brother of Anselm, proposed Schubert for membership in the Verein; and not until the following September was the composer even notified of his election.

When he wrote thanking the Verein for the distinction, he promised, by way of gratitude, to make it a present of one of his symphonies

Gift of "Unfinished" an Afterthought on Schubert's Part

at the earliest possible moment. Yet he appears to have been dilatory, and, almost a whole year later, was sternly reprimanded by his father, shocked that his son should delay so long to thank such an organization "worthily". Not till almost two entire years after he had set to work on the symphony without any specific object of which we have ever been aware, did he despatch the score to Graz. So much then, for the origin of the "Unfinished" as a thank-offering to the Steiermärkischer Musikverein!

THERE seems, also, to be no end of divergent opinion whether Schubert wrote nine bars of an intended scherzo or something over a hundred. In various places one can read both figures. Yet there need be no such confusion, for we have means of checking the facts. Aside from the "Gesamtausgabe" there exists the beautiful facsimile of the manuscript issued more than 20 years ago by the former Drei Masken Verlag, the Munich publishing house which put the musical world in its debt with its photographic reproductions of various works by Wagner, Beethoven, Bach, Brahms and other masters. This particular reproduction offers us not only Schubert's orchestral score but, as a kind of supplement, a series of quasi-piano sketches which the composer made before conclusively elaborating the symphony. If those who have not bothered to look up the Collected Works will provide themselves with this photostat (it can be found in a number of libraries, including the Public Library in New York) they will discover that, in a manner of speaking, both answers are right. For the definitive manuscript shows nine bars and no more in orchestrated form. The sketches, on the other hand, disclose that Schubert carried out the movement of 130 measures. Since these measures comprise a trio it might even be possible to complete the scherzo after a fashion, even if the fashion were not absolute Schubert.

Let us modulate to Liszt and through him to Wagner! Whether the tale told of the two composers at a Bayreuth rehearsal is fact or fiction it has a background which ought to be

more familiar than it is. And supplying this background is none other than Schubert himself.

* * *

A STORY which, to the best of this writer's knowledge, has never been fully authenticated relates how, at a rehearsal of "Die Walküre" at the Festspielhaus in 1875, Wagner suddenly nudged Liszt and whispered: "Now, papa, comes a theme I got from you!" To which Liszt is supposed to have answered ("ironically", if we are to believe James Huneker): "Very well, then it will at least have a chance to be heard." The passage that provoked Wagner's remark appears in the second act, just before Sieglinde utters, in a troubled dream, the words: "Kehrte der Vater nun heim". It is the identical theme with which Liszt begins his "Faust" Symphony, though without the augmented interval distinguishing it in that score. It appears only twice again in the opera and then transiently, in the third act.

The detail which to this writer has always seemed rather singular, is why Wagner should have drawn Liszt's attention to the theme at

"Walküre" Theme, Thought to Be Liszt's, Traced to Schubert

this late stage. Liszt must have known about it for some 20 years. During the period when "Die Walküre" was composed Wagner made it a point to send him each act as he completed it. Moreover, on such occasions as the great pianist managed to visit his friend in the latter's Swiss exile, there was no end of music making and discussion. It is hardly credible that the borrowed theme should not have been brought up at one time or another, the more so as Liszt had plenty of opportunity to detect it when he read Wagner's manuscript in his own study.

* * *

BUT there is rather more to it than simply a matter of quotation and transference. Can anybody who chokes to get down to rock-bottom honestly maintain that this "Faust" theme is 100 per cent original even with Liszt? Not if we take Schubert into account. Turn to the first movement of the B flat Piano Sonata, composed during the last year of his life; examine the development section and there, in so many notes, you will be able, almost instantly, to isolate the germ out of which grew that theme which Wagner supposedly purloined from his subsequent father-in-law. Is it too much to imagine that Liszt's attention may have been riveted by that passage in the sonata, or to credit him with an impulse to earmark it for eventual use in his own individual fashion? The writer submits that in seeking to establish a fact he is not puncturing a "myth". But he is not altogether unwilling to permit himself a digression of this sort.

If certain passages in Wagner came, directly or indirectly, out of Schubert and Liszt, did nothing in Brahms emanate from Wagner? The first theme of the "Thun" Sonata for violin and piano with its "Meistersinger" Prize Song suggestion, and the opening of the C minor Quartet, with its "Rheingold" echoes, are only a part of the story and perhaps the most familiar. But consider the Third Symphony! It was not long after the emergence of that work

(Continued on page 10)

Liberated Paris Hails New Season

Higher Standards Than Before War Are Noted in Both Opera Houses — Regular Concerts by Four Subsidized Orchestras

By FRANCIS D. PERKINS

PARIS, NOV. 29

IT did not take long for the Paris music season to get under way after the city's liberation. The two opera houses and the four state-aided orchestras got under way in October, and a steadily waxing list of concerts and recitals recalls New York in a busy month of its musical year. The Opéra gives three performances a week, besides a ballet bill, while the Opéra-Comique offers four.

One striking first impression of Paris-opera-going is how well the theaters have been kept up. After four years of German occupation it would not have been surprising to find them rather run down, a little shabby. But this is not the case. There is nothing to be apologized for, quite the contrary, and the auditorium and lobbies of the Opéra give a sense of magnificence, as well as of space. Nor is there anything threadbare or makeshift about the settings or costumes. The standards of stage direction, choral singing and orchestral playing are also high; much attention is paid to the unity of the performance as a whole. An observer who knew his pre-war Paris well said that the general standards of the Opéra's performances show a marked advance, as compared with those of this theater in the 1930's.

Neither opera house goes in for a large repertoire, at least so far. The Opéra recently added "Boris Godunoff" to an otherwise French

list including "Samson et Dalila", "Thais", "Faust"—both the Berlioz and the Gounod works—"Roméo et Juliette" and Lalo's "Le Roi d'Ys". The Opéra-Comique repertoire includes "Carmen", "Manon", "Werther", "Lakmé", Gounod's "Mireille" and Bruneau's "Le Rêve", besides two Italian scores, "La Bohème" and "The Barber of Seville". All foreign operas, as usual, are sung in French.

The Opéra's "Boris", if not Slavic in tongue, was remarkably so to the eye; color was achieved, but also national and historic authenticity, in a distinguished production. The protagonists in the Moussorgsky work are not only Tsar Boris, but also the Russian people—and the chorus met the most exacting demands. The various musical elements were well proportioned under Louis Forestier's leadership. The orchestra was good, even if some of the tang and pungency generally associated with this score were missing. The Boris, M. Etcheverry, displayed a good voice of a baritone rather than a bass quality and marked merits as a singing actor. At times, one missed some of the emotional impact and climax associated with the late Feodor Chaliapin, whose Boris will probably continue to be a touchstone for this role for some time to come. But M. Etcheverry wisely did not try to interpret the part along Chaliapinesque lines, but followed those dictated by his own qualifications—sensitive and expressive, with a notable ability to realize fine emotional nuances. In the other roles, the singing varied between good and fair.

Both opera houses are well patronized by American soldiers and officers, who are accommodated at special box offices, as well as through the Red Cross. Some, indeed, go to the Opéra to see the noted theater rather than for the opera itself, but it is more than possible that such visits may stimulate in many of them a new interest in this form of art. It cannot be maintained at home, however, by the kinds of performances we get all too often in popular-priced opera. Rates for opera in Paris are low,

by American standards; the top price is 71 francs (\$1.42 at official exchange). There are, indeed, various little extra charges. A program costs ten francs; about five francs is expected by the lady who shows you to your seat, and the ladies in charge of the wash-rooms also expect tips. There is an official coat-room fee, and the lady in charge there also expects a small donation besides—but then, with the current coal shortage, heating is limited, and it is sometimes wise to take your overcoat along with you. This gave a touch of extra realism to "La Bohème", which takes place in cold weather—"Lakmé" would be another story. The various extras and tips do not amount to much; what may irk is rather the bother of hauling out small change at frequent intervals. One element associated with the Metropolitan that has not reappeared here is that of social and sartorial display—many in the audiences are in uniform, and civilian opera goers dress soberly—and as warmly as possible.

The four subsidized orchestras all give their regular subscription concerts on Sundays—one at 5 o'clock, the others at 5:30. Despite this coincidence, all draw large audiences, although it may bother the concert-goer who would like to hear more than one of the simultaneously occurring programs. The orchestras are the Conservatoire (Charles Münch), the Colonne (Paul Paray), the Lamoureux (Eugene Bigot) and the Pasdeloup, under Henri Tomasi and others. Guest conductors often appear with the first three of these. The number of musicians in each seems to average about 75; the general standards of playing are commendable. At first the programs ran mainly to standard classic and early romantic works, and French music up through Debussy and Ravel, with occasional French novelties. Those heard by the writer were well tailored rather than significant, but those listed for the near future promise more interest. More foreign works, especially Russian, are making their way into the programs, and there have been a few

Jacques Thibaud, Noted Violinist, Who Appeared for American Soldiers in Concerts



imported novelties, such as William Grant Still's "Afro-American Symphony", played by the Pasdeloup under an able American Negro conductor, Rudolph Dunbar, who is here as a war correspondent. Another was Benjamin Britten's "Variations on a Theme by Frank Bridge", for strings, which had its premiere in a recent Conservatoire concert, and won well deserved applause.

A number of French musicians, including the well-known violinist Jacques Thibaud, have appeared in the concerts and recitals offered for soldiers by the American Red Cross. Judging by his playing of a Mozart concerto and the Chausson "Poème" with the Conservatoire orchestra, M. Thibaud's playing did not seem to have suffered with the passing of the years.

Francis D. Perkins, formerly music editor of the New York "Herald Tribune", is now a Technician Third Class in the Army, serving overseas.

Monteux Kin Die By Nazi Hands

SAN FRANCISCO

PIERRE MONTEUX, conductor of the San Francisco Symphony, has disclosed that seven members of his immediate family suffered death at the hands of the Nazis during their occupation of France. He learned of the tragedy through his remaining brother, André, and his son-in-law, Simon Barendse, a staff sergeant at Supreme Headquarters, Allied Expeditionary Force. Mr. Monteux learned by letter of the death of his brother, Henri, an actor; Emil, another brother, aged 82, and the wives and children of both. The latter fell victims to the Gestapo on account of the patriotic activities of the two brothers.

Assailant of Toscanini Is Arrested

NEWS has been received of the arrest of Mario Ghinelli, former Fascist official at Bologna, who is believed to have played a leading part in the attack made by Fascists on Arturo Toscanini, May 14, 1931, when the conductor refused to play the Fascist hymn. Ghinelli was apprehended at Naples and held on a warrant issued by Mario Berlinguer, High Commissioner for the Punishment of Fascist Crimes. It is recalled that Mr. Toscanini suffered an arm injury in that scuffle.

OPERA at the Metropolitan



Hugh Thompson as Schaunard, the Role of His Debut

Three Americans in 'Don Giovanni': from the Left, Florence Kirk as Donna Anna (Debut); Nadine Connor as Zerlina, and Eleanor Steber as Donna Elvira.



N. Y. Times Studio



Philip Whitfield, as the King in 'Aida', His Debut Role

(Continued from page 3)

ude, no gem under any circumstances, was taken so slowly that its bones were laid bare and it all but disintegrated before the curtains parted. The latter event, however, did not save the day. The die, apparently, was cast, and the performance loitered along in the same languorous step through all four acts.

A listless tempo, in opera as in psalm-singing, is highly contagious. It communicates itself to all departments. Thus the dramatic action was spread too thin, the well known airs seemed interminable, the chorus was ragged and even the spinning wheel skipped some of its busy revolutions.

Top honors were divided between Ezio Pinza, whose Mephistopheles is the best encountered here since Chaliapin, and Martial Singher, who, by the sheer perfection of his vocal and dramatic art, elevates the oblique part of Valentin to a stellar importance which all but eclipses the title role. Faust has never been one of Raoul Jobin's best impersonations. He sings it conscientiously, but he never seems comfortable in it. Nor is Marguerite the most grateful portrayal in the repertoire of Licia Albanese. There is too much of the *Senorita* and not enough of the *buxom Mädchen* in her embodiment of the misguided girl.

Martha Lipton, a newcomer among the contraltos this year, made a highly satisfactory debut as Siebel. Her tones were rich and round and meshed very well with those of her colleagues. She could learn something about the histrionic possibilities of the part from Irra Petina, but for a first performance she managed her business remarkably well. Siebel, however, is not a role to display a contralto in the most favorable light. Full judgment of Miss Lipton's abilities should be reserved for a more propitious occasion.

Thelma Votipka gave a well-roust performance as Marthe, and John Baker delivered the measures of Wagner to good effect. The ballet was its usual inimitable self.

"Don Giovanni", Nov. 29

George Szell conducted his first "Don Giovanni" at the Metropolitan on the evening of Nov. 29, and Florence Kirk made her debut, in the role of Donna Anna. The rest of the cast was made up of Ezio Pinza as Don Giovanni; Salvatore Baccaloni as Leporello; Eleanor Steber as Donna Elvira; Nadine Connor as Zerlina; Mack Harrell as Masetto; Charles Kullman as Don Ottavio and Nicola

Moscona as the Commendatore. As happens so frequently at the Metropolitan these days, the most distinguished part of the performance emanated from the orchestra pit. Mr. Szell kept constant vigilance over the balances and exquisite instrumental colorings of the score, and his tempi were exactly right. He did not rush the "Batti, batti"; he let his singers breathe comfortably; and except in the "Finch' han dal vino" and one or two other places, where Mr. Pinza rushed ahead, the coordination was admirable.

All of the singers were better in the second half of the opera. Miss Kirk had obviously worked out a dramatic conception of her part. In the earlier arias a marked vibrato interfered with the effectiveness of her singing, and her top tones were frequently off pitch. Later, notably in "Non mi dir", she overcame her nervousness and sang with a more expressive and controlled tone and phrasing. Donna Anna is a cruelly difficult role for a debut, and she acquitted herself very creditably. Miss Connor sang "Batti, batti" charmingly, and again in "Vedrai, carino" her phrasing and rhythmic precision were delightful. As Donna Elvira, Miss Steber made an imposing stage figure, but found most of the music too heavy and too mobile for her voice. Her best singing was accomplished in the "Mi tradi", which had style and finish.

Mr. Pinza's Don was largely unchanged from former seasons. Both he and Mr. Baccaloni stood out in the cast because of the ease and carrying power of their singing. Vocally excellent, Mr. Harrell's Masetto needs dramatic coaching. The role of Don Ottavio is not suited to Mr. Kullman, but he sang intelligently and managed the endless phrases of "Il mio tesoro" without coming to grief. Mr. Moscona's Commendatore was satisfactory. The Metropolitan's "Don Giovanni" will scarcely make operatic history, but it is always a pleasure to hear this masterpiece and Mr. Szell will doubtless whip it into more finished shape with repeated performances. S.

"Aida", Nov. 30

The season's first "Aida" on the evening of Nov. 30 was a disappointing affair. It marked the first appearances this season of Emil Cooper at the helm, also the debuts of two singers, Philip Whitfield, bass, and Richard Manning, tenor. The former

was the King, and the latter, the Messenger. Zinka Milanov assumed the title role; Frederick Jagel sang Radames; Margaret Harshaw, Amneris; Norman Cordon, Ramfis; Lawrence Tibbett, Amonasro, and Maxine Stellman the High Priestess.

Whether from insufficient rehearsal or other causes, Mr. Cooper did not hold the performance together very well and the result was a total lack of unity. There were also variations of tempo of some of which the soloists were either unaware or which they preferred to ignore. Once or twice Mr. Cooper whipped things up to such an extent that the singers were hard put to get their words in. The performance in no way approached what Mr. Cooper did with "Pelléas et Mélisande" or "Parsifal", last season.

Mme. Milanov sang unevenly. Some of her work was of exquisite beauty, such as "Ritorna Vincitor!" and the final duet. In "O, Patria Mia", however, she anticipated the crescendo at the climax with the result that the high C just did manage to come out but was released at once. Miss Harshaw's Amneris was seldom better than routine. In the early scenes she was almost inaudible, but in the Trial Scene sang out. Her acting is still in its elementary stage. Mr. Jagel did some fine singing throughout the opera, but to Norman Cordon must go the laurels for the best-sustained performance both vocally and histrionically. He upheld the best traditions of the role. Mr. Tibbett sang tentatively and seemed insecure in his great scene with Aida by the banks of the Nile.

Just what Mr. Whitfield's vocal abilities are must await further hearings. On this occasion he was either too disquieted to let his voice out properly or else it is poorly trained. He emitted hoarse, breathy tones and in spite of an impressive physique, he did not seem regal. Mr. Manning, in the minuscule but difficult role of the Messenger, disclosed what is probably a good voice, though somewhat "open" in production. He also acted convincingly in spite of a silly costume for a messenger sent hot-foot from the seat of battle! The ballet was better than usual, the Temple Scene being especially good.

The audience was the trying one which has been growing steadily. It applauded at will anywhere and everywhere irrespective of whether the orchestra was playing or soloists singing. It also took any seats which happened to be unoccupied only to be

routed out by watchful ushers to the discomfort of coupon-holders in the vicinity. H.

"La Bohème", Dec. 1

Effusive tribute, both floral and laudatory, greeted Grace Moore's impersonation of Mimi in "La Bohème" on Dec. 1. Miss Moore's voice was quite as usual, as was her appealing characterization of the timid seamstress, which has been bringing delight to opera goers now for many a year.

Jan Peerce sang beautifully as Rodolfo. His duet at the opening of the last act with John Brownlee, who turned out a very gratifying performance of Marcello, was the most effective and enjoyable part of the entire opera.

Making his Metropolitan debut as Schanard, Hugh Thompson is to be credited with a very commendable performance. The baritone's voice, though small, was always clearly audible and displayed warmth and fullness. Except for a few brief moments of nervousness, which could naturally be expected, he handled his role with poise and finish. Unlike so many singers, both old and new to the Metropolitan, Mr. Thompson looks well on the stage and acts with ease and dramatic intelligence.

Frances Greer played Musetta with the proper chipper, vivacious, spirit and nothing further need be said about Norman Cordon's Colline except that he gave the role his usual extraordinary vitality and good taste. Other parts were sung by Salvatore Baccaloni, Lodovico Oliviero and John Baker. M.

"Die Walküre", Dec. 2

The first Wagner of the season, on the afternoon of Dec. 2, was chiefly the story of a conductor. However, the inestimable George Szell in "Die Walküre" has become a tolerably familiar tale so that there is little present need for renewed disquisitions. Repetition does not dull the edge of Mr. Szell's cherishing treatment of the great score; it has principally the effect of deepening old beauties and uncovering new ones. Style, euphony, justness of tempo and the grand sweep of the far-flung Wagnerian line are its commanding hallmarks. So long as this conductor pilots the representation it cannot—irrespective of its other elements—help achieving distinction. All the same, it was not as memorable a "Walküre" as some of last season's.

To a certain extent this was attributable to the playing of the orchestra which was disfigured by a number of roughnesses and technical slips hard to overlook. Neither did that body achieve the roundness and the warmth of tone it did in this and the other "Ring" dramas under Mr. Szell's baton last Winter. To what degree changes in the personnel of the orchestra may be answerable for this should become clear in proper course. At all events, a very embarrassing contretemps occurred during one of Siegmund's passages shortly after the "Todesverkündigung" scene.

There is little new to be said of Mr. Melchior's embodiment of the doomed Volsung at this stage. Whether the tenor is a little more or a little less in voice the outlines of his impersonation are fixed and immutable. Herbert Janssen's Wotan, though the music of (Continued on page 24)

Florence Morton Leaves Metropolitan Opera House

Florence Morton, for 40 years in charge of the outer office of the executive offices of the Metropolitan Opera House has retired on a pension from the organization. Her place will be taken by Irene Barry, who has been in charge of the telephone switchboard.



Dear Musical America:

At last the pranks and tricks of my imp have been outdone. A friend in St. Louis writes that Louis Druzinsky, principal of the second violin section of the St. Louis Symphony, went out on the street, incognito, dressed as a blind beggar, to test whether or not people would take notice of exceptional music when they had had no warning as to what to expect. Happily Mr. Druzinsky was rewarded immediately and beneficently, via his tin cup—particularly for virtuoso pieces.

After the first few minutes of the impromptu recital, the artist's fingers became stiff from the cold and he was forced to play simpler things such as "Humoresque" and "Ol' Man River", which were less successful, financially, than the compositions of Paganini and Tchaikovsky.

The test in appreciation was arranged by the St. Louis *Star-Times* and funds collected went to the Red Cross.

Playing for only 25 minutes, Mr. Druzinsky collected \$5.98—a salary of \$550 a week if he decided to work on a 40-hour basis. Quipped the erstwhile vagabond, "Why, I ought to quit the symphony; I can make more money this way."

* * *

Do you remember the story of the ugly soprano who never let her husband see her face until after they were married? I was reminded of it the other night when I dropped in to see the Kreisler operetta, "Rhapsody", before its demise—and this is no reflection on the unquestioned beauty of the three young sopranos in the cast. I am an inveterate eavesdropper, as you know, and it was the classic remark of the man behind me that called it to mind.

I shall have to tell you a little of the far-fetched and limping plot of the show to make it all clear. Madame Pompadour, in Paris, is jealous of the powers of the Empress Maria Theresa of Austria and sends a beautiful lady spy to conspire with, of all people, Casanova, to ruin the Empress. The Emperor Francis, if legitimate, should have a certain birthmark somewhere on his body, and the spy is supposed to get down to the bare facts and

report back to her principal. This is to be accomplished by the switching of clues in a treasure hunt, so that the Emperor will wind up in Casanova's apartment alone with the bee-yoo-ti-ful seductress instead of in his own apartment with the faithful Empress. You can see the opportunities visualized, and it is beside the point to say that the scheme fell flat, both in the plot and in the playing of it.

The point is this—and if I'm long in getting to it, don't blame me, but the convolutions of this exciting story: when the Empress finds herself without the Emperor, she realizes that a deep dark conspiracy is afoot and utters the "feed-line" which gave the man behind me his chance.

"What shall I do, in a terrible situation like this," she moans, or words to that effect.

"Sing, damn you, sing!" muttered the exasperated listener.

The sad part of this is that that is exactly what the Empress proceeded to do, slowing up what action there might have been with a long and pretty Kreisler melody bewailing her lot. It was titled, of all things, "Happy Ending." Alas for its hopes!

* * *

With the recent death of Florence Foster Jenkins, a curious and interesting figure passes from the musical scene of New York. Mrs. Jenkins's song recitals in the Crystal Room of the Ritz Hotel, for which invitations were eagerly sought, were attended by capacity audiences and her last public appearance, in Carnegie Hall on Oct. 25, last, drew a crowd which completely filled the vast auditorium.

Though well on in her seventies, Mrs. Jenkins occasionally showed vestiges of what, conjecturally, may have been a good voice. That it was well past usable condition she either did not recognize or chose to ignore. Her programs usually contained coloratura arias of the greatest difficulty as well as folk songs, sung in gorgeous costumes. She also assumed an over-vivacious stage manner and threw flowers to her listeners.

That her audiences received her first with smiles, then with titters, and finally with uproars of mirth, and made a Roman holiday of her recitals, disturbed her not at all. One of my imps who knew her, told me that a young girl whom she had befriended, was so horrified at the goings-on, that she told Mrs. Jenkins people were making fun of her. The result of this was the withdrawal of patronage by the benefactress. Mrs. Jenkins definitely stated that she was only too glad to make so many people happy and that she loved to see them having a good time!

What can one say? Who was making a fool of whom? Did Mrs. Jenkins realize how things really were and laugh up the sleeve of her expensive gowns at the fools who were making fools of themselves? Or did she really believe that her performances had a conceivable artistic coefficient? This will never be known.

Certain it is, however, that at the Carnegie Hall concert, the fun completely evaporated from the thing. Even those who had been amused at the Ritz, came away from the

last concert with a feeling of "O, the pity of it!" Mrs. Jenkins has carried her secret before a Higher Tribunal. Perhaps we might label the recitals: "Fooling the Fools".

Fancy a politician quieting his nerves by playing Paderewski's Minuet! Yet if we are to believe the report of a Kansas City correspondent published in a Baltimore

manner that added greatly to the zest of the performance. You will remember that Don José, crazed and desperate, keeps threatening to kill Carmen if she refuses to give up Escamillo and finally stabs her. Usually it is the Carmen who gets the rough treatment. But at this performance, Miss Heidt, when she was stabbed, turned and clutched at the tattered silk shirt which Nor-

SCHERZANDO SKETCHES By George Hager

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"Oh no, catgut strings don't require meat ration stamps."

daily this is just what the new Vice-President elect did while the returns were coming in on the hectic night of Nov. 7. While the outcome of the election was, for a while, in doubt and it looked for a time as if the Republicans would carry the State of Missouri, Senator Truman, the only person in his party who appeared calm, suddenly seated himself at the piano and played what the Baltimore paper calls "the difficult Minuet by Paderewski" with never so much as a score in sight. Whereupon his luck changed and victory perched on his banners! I wonder what would have happened if the Senator had tried some even more difficult piece—let's say the "Winter Wind" Study, the "Revolutionary" Etude, the "Rage Over a Lost Penny" or the "Hammerklavier" Sonata (all of it!).

* * *

Listen to this, any of you who doubt that soldiers are musical:

A short time ago a service man, accompanied by a young lady, visited the East 58th St. branch of the New York Public Library, where a talking machine and innumerable fine records stand at the disposal of members of the Armed Forces, and asked one of the librarians to bring him "the Schubert Quintet."

"Forellen?," asked the librarian.

"No! For me," he answered.

The young lady's name, it happened, was "Ellen."

* * *

Sometimes the things that happen by accident in opera are more graphic than the things that are planned. At a recent performance of "Carmen" in Baltimore, Winifred Heidt, who was impersonating the gypsy girl, turned the tables on the Don José in the last act in a

bert Ardelli, the Don Jose, was wearing. As she sank in her death throes, she held on to the shirt, carrying about half of it with her. Undaunted by this impromptu touch, Mr. Ardelli carried through the scene in a state of semi-nudity, and the audience took it as a part of the stage "business" and applauded with extra vehemence.

* * *

My imp tells me that while the Indianapolis Symphony was en route to Dartmouth College where they were scheduled to play a concert, they were stalled some three miles from their destination—a front baggage car had been derailed. Despite the inconvenience of a generous snowfall which had covered the ground, the musicians, some of them women, elected to walk the remaining distance rather than miss the concert.

I have written you in former issues about instances in which people have walked and hitch-hiked to hear a concert, but I believe that this is the first time I have recorded the mountain's visit to Mahomet—by foot, at least, and along snow covered railroad ties.

* * *

I have heard that some Scandinavians are so indignant at the falseness of the representations of Norwegian life in certain scenes of "Song of Norway" that they go away sputtering and refuse to like any part of it. For their sake, let us change the name of the musical comedy to "Song of Nor-broadway" suggests your

Mephisto

Fables in the Symphonic Literature

(Continued from page 6)

that a legend gained currency crediting the composer with the intention of paying a posthumous tribute to Wagner, who died in Venice just about the time Brahms embarked on his Symphony in F. To this day the belief, fathered, we believe, by Dr. Hugo Riemann, refuses to perish. Can there, after all, be something to say for it?

* * *

THE part of the symphony which gave rise to the memorial notion is the passage in the exposition (and hence in the recapitulation) of the first allegro that carries an unmistakable family resemblance to the chorus of Sirens in the Venusberg scene of "Tannhäuser" as it was expanded for Paris. That Brahms should have paid Wagner some kind of tribute, despite the reputed, if exaggerated, hostility of the two musicians, would not in itself be extraordinary. That he should have done so in just this manner and with just this melodic reminiscence is, perhaps, less readily explainable and suggests the handiwork of legend mongers. And yet there is at least one fact that lends it a certain plausibility—a fact this writer has never seen mentioned but which is almost absurdly obvious. Even if Brahms had no idea of a reverential gesture it would still account for the presence of the "Tannhäuser" suggestion in a composition of his.

Before Wagner was rescued by Ludwig II, he had, while in Vienna, confided the manuscript of the revised Venusberg scene to Peter Cornelius in order that this serviceable friend might make a clean copy of the badly soiled score and, incidentally, substitute a German translation for the French text to which the music was composed and which had done service in Paris. Apparently the composer did not ask it back, and some time afterward Cornelius passed on the autograph to Carl Tausig who, in turn, presented it to Brahms. Nothing more seems to have been said of it until 1875 when Wagner suddenly endeavored to get the manuscript back, intending it, so he claimed, as a keepsake for his son Siegfried. An exchange of letters followed, Wagner pointing out that Tausig had never been authorized to dispose of a score which, in the first place, did not

belong to him. The correspondence was not altogether a model of courtesy and good will on either side. Brahms eventually agreed to return the Venusberg scene in exchange for a "Meistersinger" partitur. Wagner, unable to obtain one from Schott, his publisher, sent Brahms instead an *édition de luxe* of "Rheingold", which Brahms accepted, though scarcely with the best grace.

* * *

NOW, the point to remember is that for more than ten years Brahms was in sole possession of the revised "Tannhäuser" autograph and there is no reason to doubt that he had studied and fully assimilated every detail of it. So it is not in the slightest far fetched or unnatural that a purple patch like the sensuous song of the Sirens should have haunted his memory. Whether he employed it in the symphony in tribute to Wagner or whether its use at that time was purely adventitious, the fact remains that he did have grounds to recall it. Is it not entirely possible, moreover, that in some fashion he communicated his liking for the phrase to his faithful friend, Dvorak, in the finale of whose "New World" Symphony it also makes a couple of passing if unmistakable appearances?

Much water has flowed past our river-girt island since there was released, about 14 years ago, a brief ebullition in one of our leading dailies concerning the origin of that horn melody which is heard with an effect of unearthly beauty in the introduction to the finale of Brahms's First Symphony and subsequently fills an important function in the development of the movement. The details of the story are complex but its numerous side issues need not detain us.

Briefly, a local critic of prominent standing was suddenly moved to espouse the idea that the horn melody in question had every sign of an intentional likeness to the first two bars of the tune given out by the Westminster chimes heard from the houses of Parliament in London. These chimes had originated in the bell tower of the church of St. Mary's in the University town of Cambridge during the last decade of the 18th Century. They had soon found their way

to London and spread, in the process of time, through most of the English speaking world. The first two bars of these chimes consist of the notes E, D, C, G, in descending movement and in 3-4 time. Brahms's melody, if in 4-4 and an octave lower, is, in its first two measures, made up of exactly the same notes, though in different rhythm.

* * *

SCORES of English listeners, among them the noted Brahms authority, J. Fuller-Maitland, remarked the resemblance and even went so far as to attribute the success of the symphony in Cambridge partly to the similarity of the horn melody to the familiar chimes. Indeed, in England the word came, now and then, to be called the "Cambridge Symphony". The hypothesis of the New York critic was that Brahms had purposely introduced into the score the tune of the chimes as an express compliment to the University of Cambridge, which had wished to confer on the composer about the time he was engaged on the last part of the symphony, the degree of Doctor of Music. Afraid of seasickness and worried by his ignorance of the language, Brahms declined the honor but sent the score of his completed opus to England through the hands of his friend, Joachim.

Max Kalbeck, Brahms's biographer, had long surmised that the theme was suggested by the sound of such an Alpine horn as Brahms had often heard in the Bernese Oberland. The American critic, nevertheless, felt quite certain of his home made theory and found not a few ready to share it. Thus were laid all the necessary foundations for an elaborate and picturesque symphonic myth, when one fine day a chance correspondent blew the luminous bubble into thin air. By means of a reference to the letters of Brahms and Clara Schumann, there was found (under the date of Sept. 12, 1868) a birthday letter of the composer to the widow of his late friend, consisting solely of a bit of sentimental verse and the words: "Also blies das Alphorn heut'" ("Thus blew the Alpine horn today") with underneath—and to all intents note for note—the identical melody which sounds so transportingly in the fourth movement of Brahms's C Minor! Old Kalbeck, after all, was right! And, indeed, it is rather difficult to believe that Brahms would have withheld such a detail from his close friend and biographer in the first place.

Honolulu Musical Organizations Aided by Musicians in Services

By E. WARD CRANE

HONOLULU

THE Honolulu music public is in store for a very interesting and well-balanced array of programs and excellent performances judging from the concerts given during the first weeks of Honolulu's heavily-scheduled 1944-45 season.

As might be expected, resident service men, many of them former members of highly recognized musical organizations on the mainland, have had a large share in the concerts given, either in conjunction with civilian performers or other members of the armed forces, or as soloists.

A chamber music event was the first in a series of concerts by the Liebrecht Quartet with assisting artists at the Mabel Smythe Auditorium on Oct. 15, the program being repeated the following Wednesday. This quartet is one of the many notable examples of competent individual and group playing by a musical body comprising the combination of local musicians and service men. The quartet's personnel is its leader, Konrad Liebrecht, who is also concert master of the Honolulu Symphony; Dan Lewis, Musician Second Class, second violin; Robert

Driggs, Musician Second Class, viola; and David Garvin, Musician Second Class, cello.

The soloist for this first event was the pianist, Robert Vetlesen, who received his musical schooling and concertized with success in Europe. He joined the Quartet in a performance of Brahms's Piano Quintet in F Minor, a figurative writing with rich instrumentation and great technical requirements. Displaying assurance, zest and poise, Mr. Vetlesen and the quartet gave a fine performance. The remainder of the concert offered the Mozart Quartet in C and Glazunoff's "Interludium in Modo Antico", typical of the majority of this composer's writings.

Another major event was the initial concert before an overflow house of 2,100 persons at the McKinley High School Auditorium on Oct. 29 by the Honolulu Symphony under the direction of Fritz Hart. For the past fourteen years the English-born Hart has conducted the symphony, which was organized in 1904. In accordance with the increased concert activity this season, the symphony is giving six concerts, two more than in former years. With the help of 41 servicemen, from all branches of the service and of all

ranks, from privates to majors, the 78 piece orchestra is able to function with its usual quality of former years despite the loss of several former members to the war.

Beethoven's "Coriolan" Overture was the curtain raiser followed by the Symphony No. 39 in E flat by Mozart. The performance, though done with sincerity and carefully wrought craftsmanship, did not earn high honors due to sluggish tempo and a too-carefully-trodden manner of execution.

Barber Work Played

The much shorter Adagio for String Orchestra by the modern American composer Samuel Barber proved to be the high point of the concert. The strings and Mr. Hart deserve plaudits for their fine handling of this sincerely written work, which dispenses with dissonances and technical complexities. The well-coordinated strings sang the melody with complete reverence, while the conductor brought forth with almost impeccable finesse, the gradually increasing climax of the composition. Both the work and the performance were revealed in the highest light.

Another number on the program which proved of interest only in that it is seldom heard was Elgar's Suite: "From the Bavarian Highlands". This comparatively early work, originally written in six sections for chorus and orchestra was performed in three movements. The piece makes enjoyable listening, but it is of no great consequence and lacks the dis-

tingtion attained by other works of Elgar. Nicolai's Overture to "The Merry Wives of Windsor" was left for the climax, which purpose it very successfully accomplished, though in it, like the Mozart Symphony, one felt the sloughing tempo and the over-cautious method of approach.

On the whole the orchestra played exceptionally well considering the numerous changes in personnel necessitated by existing conditions. Fritz Hart is to be commended for the results he achieved. The orchestra's various sections were adequately balanced, and the instrumentalists did not let the listener down on any occasion either in solo or ensemble passages.

The symphony's next appearance on Nov. 26 featured a Bach Double Violin Concerto with Pfc.'s William Rusinack and Harry Shub as soloists; also on the program was a composition by the conductor Fritz Hart.

In addition, Honolulu has been treated to many other forms of serious music fare of varying importance; among which is a series of ten violin concerts given on Sundays at the Victory USO featuring performances of the ten most popular violin concertos and the initial program in a series of monthly organ recitals at the Cathedral of Our Lady of Peace by Laurence R. Sears, Seaman Second Class, who displayed excellent musicianship and interpretation.

The second concert in the Liebrecht Series, presented Nov. 12, reaffirmed earlier opinions as to the Quartet's (Continued on page 11)

Leon Fleisher—Prodigy, American Style

WHEN young Leon Fleisher made his New York debut with the Philharmonic-Symphony under Pierre Monteux on Nov. 4, he not only came into some well-deserved limelight, but he also fulfilled a prophecy made some years ago by Artur Schnabel, his teacher. Schnabel, who ordinarily wouldn't take a student younger than 16, not only made an exception in Leon's case, but looked into the crystal ball and predicted that the boy would make his first big success at 16. Leon was that age on July 23 of this year.

The boy tells how Schnabel was virtually tricked into hearing him by the late Alfred Hertz, who early befriended his young talent. Schnabel had said a firm "no" to previous requests for an audition, so Hertz resourcefully invited him to dinner and had the boy smuggled into the house and planted at the piano when they walked out from the dining room. Schnabel's only comment to the nine-year-old was:

"Isn't it rather late for you to be up?"

But he accepted Leon as a pupil, took him to Italy and has guided him in New York ever since.

The association with Monteux began when Leon was seven, in San Francisco.

"I was pretty fresh," says Leon, "and asked if I could play with him. He told me to keep studying—I had been working for two years—and that he would watch for me. Then when I was 14, he heard me play at his sister-in-law's house in Philadelphia, and engaged me to play with the San Francisco Symphony in 1942-43 and 1943-44."

The lad who won such favorable comment by his playing of the Brahms First Concerto has parents who are not particularly musical, although his mother once studied voice in Poland. His father is Russian. Before the last war, they settled in San Francisco where Leon and his older brother, now in the Army, were born. Leon is young enough not to mind mentioning the exact date and hour of his birth—the latter 10:20 p.m.—"and I almost killed my mother," he comments. The



Young Leon Fleisher Makes Sure that Brownie Will Not Commit Any "Howlers" in the Bass, in a Duet Session at Home. The Dog Is His Constant Companion, Even While Practising

family now lives in Washington Heights from where Leon comes to the city on the subway, which he hates. He buys a copy of the New York Post to read on the trip, paying particular attention to "Nancy," a "good comic strip," he says.

Because of the time required for his music, he takes his academic studies via a tutor, concentrating on English literature and history. He's on his fourth Thomas Wolfe book now, in the midst of a craze for that author. He never learned to speak his parents' languages, and he thinks they may have discouraged him so that they could exchange comments about him that he wouldn't understand. However, he speaks some French, German and Italian.

Pianists' hands keep him away from most sports, although he likes to swim and admits that he is a whiz at ping-pong, even taking over professionals occasionally. His constant companion

is a betutiful red-head, Brownie, a mixture of shepherd, and collie and perhaps other breeds. "She embarrasses me," he says. "She's only four and already the mother of four."

He is out to disprove a prevalent theory that musicians are not very good dancers and is studying once in a while. As for noticing girls he remarks "They're there—what more can I say?" and admits he has a dancing partner. He hasn't given much time to jazz but admires it in its place, and can play boogie woogie, although he believes that you have to born for it, as you do for any talent.

His repertoire in his chosen field is already fairly large, though he hasn't yet had the opportunity of testing it widely. Some concerts this month in Florida and elsewhere are giving him that chance, and he will play in Montreal in April. He doesn't intend to specialize—except in making good.

F. Q. E.

Kreisler "Rhapsody" Has Short Run

An expensive production, full of charming tunes, singers and ballet, but devoid of drama and direction, was accorded Fritz Kreisler's "Rhapsody", the latest operetta venture in New York. Presented by Blevins Davis and Lorraine Manville Dresselhuys, the show opened at the Century Theatre on Nov. 22, and was forced to suspend on Dec. 4 after 14 performances. Most of the beloved Kreisler melodies were there, "Caprice Viennois" heading the list, supplemented by some music from his "Sissy" and a new waltz, in arrangements by Robert Russell Bennett, who, with Mr. Davis, also wrote supplementary lyrics to those of John Latouche. David Lichine, who staged the choreography, also directed the "book", and he should have stayed with ballet.

The so-called story dealt with a plot by Mme. Pompadour and Casanova (played feebly by Eddie Mayehoff) to ruin the Emperor Francis and Empress Maria Theresa of Austria. The chief singing actors were Annamary Dickey, formerly of the Metropolitan, Rosemarie Brancato, Gloria Story, John Hamill and George Young, and they were all very pleasant to see and hear. The elaborate

ballet was danced by George Zorich, Patricia Bowman and Jerry Ross as principals and this element was also on the credit side. There was one good rousing song which should find a place in male singers' repertoire—"When Men Are Free" and a lively May Wine Polka which stirred things up a bit. But the revered violinist-composer deserved a better deal on Broadway. Fritz Mahler conducted capably in the orchestra pit.

F. Q. E.

Trapps Sing with Harrisburg Symphony

HARRISBURG.—The second concert of the Harrisburg Symphony featured the Trapp Family Choir as soloists, in a program which included as orchestral works the Scriabine "Poème de l'Extase" and the Brahms "Academic Festival" Overture. George King Raudenbush conducted. The reception of the Scriabin work was rather half-hearted, but the conductor was to be congratulated for varying the musical diet, relying on the singers to carry popular appeal.

The Trapp Family, under Dr. Franz Wasner, was especially well received, prolonged applause greeting every number. "Our Song", written for the birth of little Johannes von Trapp, dampened the eyes of many in the audiences. Half lullaby, half

prayer, it found particular favor with mothers in the audience.

Other selections included sacred music of Palestrina, Josquin des Prés and Mozart, closing with "Silent Night".

DICK McCRONE

Music in Honolulu

(Continued from page 10)

high standards. Also worthy of acclaim is the choice of the Mabel Smythe Auditorium as the locale of these chamber music events. It is one of the most favorable chamber music confines for acoustics, atmosphere and arrangement that has been encountered.

Under the leadership of Konrad Liebrecht, the Quartet gave a performance of Beethoven's Quartet in C minor No. 4. Captain Edwin Davis, the piano soloist of the afternoon, then joined Mr. Liebrecht in Brahms's Sonata for Violin and Piano in D minor. If this performance be a standard of his ability to play Brahms, Captain Davis can be counted one of the few natural Brahms interpreters. The final work of the program, Dvorak's Piano Quintet in A, showed the pianist to better advantage, as concerns ensemble playing.

All in all, from initial glimpses, one gleaned many insuring and promising impressions of Honolulu's concert life.

Seattle Symphony Expands Programs

Bricken Conducts New Work by McKay—Barber Adagio Heard

SEATTLE.—The Seattle Symphony concert on Oct. 30 was the most ambitious so far, and surpassed all others. Included were the Prelude to "Die Meistersinger"; Bach's "Brandenburg" Concerto, No. 3; Barber's Adagio for String Orchestra, Op. 11; and Sibelius's Symphony No. 1 and "Finlandia".

The fourth pair of concerts on Nov. 13 and 15 had two outstanding features. The soloist was Jean de Rimanoczy, concert master of the orchestra, who played Brahms's Violin Concerto. Mr. Rimanoczy gave a polished performance which aroused great enthusiasm. Of equal importance was the first playing of George Frederick McKay's Sinfonietta No. 5, in three movements. Mr. McKay, member of the University of Washington faculty, is also a member of the viola section of the orchestra. His work, in modern vein, has many picturesque passages. The audience was enthusiastic. The ever lovely "Walk to Paradise Garden" by Delius and Strauss's "Emperor" Waltz rounded out the program.

The solid musicianship of Carl Bricken, the new conductor, has been amply demonstrated in the past few weeks. With a whole crop of young musicians to train, he has developed an orchestra which now plays with authority and admirable blending of tone.

NAN D. BRONSON

Stewart Directs Brahms Program

Renardy Is Baltimore Soloist—Children's Program Proves Popular

BALTIMORE—Reginald Stewart, conductor of the Baltimore Symphony, gave an all Brahms program at the Lyric Nov. 15 with Ossy Renardy, violinist. The readings given to the "Academic Festival Overture" and the First Symphony as well as the accompaniment to the concerto indicated the fine control the conductor has over the group. The young soloist, a U. S. Army Corporal, swayed the audience with a brilliant performance and was recalled many times.

The Baltimore Symphony Orchestra supported the Ballet Theatre dancers in two appearances Nov. 11 at the Lyric. The novelty, "Fancy Free", music by Leonard Bernstein, choreography by Jerome Robbins, as danced by the effective group, seemed the outstanding item of the program. Mois Zlatin and Antal Dorati conducted the performances.

An audience of 2,700 youngsters crowded the Lyric Saturday morning, Nov. 18, for the first of the Children's Programs by the Baltimore Symphony. Manager Cappel stated that there were 750 children turned away from the doors because the hall could not accommodate the crowd. Mr. Stewart conducted, and gave an explanatory description of the program material and the instruments. The Peabody Junior Choir, Eva Shaw, director, illustrated the musical form, "round", and encouraged the large audience to participate in singing. Mme. Rosanoff and Joseph Pizsa demonstrated their instruments, the cello and the harp.

The Baltimore Symphony Orchestra gave the first of its series of Municipal Concerts Nov. 19 before a record audience.

F. C. B.

CONCERTS *in New York*



Virgil Thomson Nathan Milstein



Gregor Piatigorsky Arnold Schönberg

ORCHESTRAS

Rodzinski Conducts "Das Lied von der Erde"

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Assisting artists: Kerstin Thorborg, contralto, and Charles Kullman, tenor. Carnegie Hall, Nov. 16, evening:

Symphony in D, No. 2.....Clementi
(Revised by Alfredo Casella)
"Das Lied von der Erde".....Mahler

"Das Lied von der Erde" is a striking instance of the timelessness of great music. Though it was written in 1908, it seems to have been born out of our own day, and if the rapt attention and heartfelt applause of the audience at this concert was any proof, the tortured beauty and courage of Mahler's quest for inner peace may mean more to people now than they did before the world went to smash in 1914. By some inexplicable miracle of intuition, Mahler has blended the ageless, completely integrated symbolism of old Chinese poetry with the agonized consciousness of the modern Western mind. There is no sense of violation, rather one of a subtle and inevitable artistic relationship.

These are problems upon which Artur Rodzinski had obviously dwelt before he approached the music, for his interpretation of it, far from perfect as it was, overlept any temperamental incompatibilities and went to the heart of the matter. Miss Thorborg, too, though she was nervous and sang off pitch frequently, transcended these handicaps through her identification with the composer's thought. One will not forget the anguished longing with which she colored the phrase: "Ich sehne mich, O Freund, an deiner Seite die Schönheit dieses Abends zu geniessen", or her singing of the ecstatic outburst: "O Schönheit! O ewigen Liebens - Lebens - trunk'ne Welt", for which there is no parallel in all music, except in Wagner's "Tristan". Mr. Kullman was in good voice, but less inside the music. At the beginning, Mr. Rodzinski was preoccupied with technical matters, but it was not long before one sensed his immersion in Mahler's spirit.



John Wooldridge John Brownlee

IN ALL-BRITISH LIST

Boston Symphony Opens New York Series

Boston Symphony. Serge Koussevitzky, conductor. Assisting Artist: William Primrose, violist. Carnegie Hall, Nov. 15, evening:

Symphony No. 3 in E flat,
Op. 55 ("Eroica").....Beethoven
"Harold in Italy", Op. 16.....Berlioz
Viola Solo—William Primrose

It was characteristic that Serge Koussevitzky, who takes as vital an interest in the life and culture of his adopted country as any native-born musician, should dedicate the opening performance of the Boston Symphony's season "to the Heroes of the United Nations". Nor could he have found any work so molded to that purpose as Beethoven's "Eroica", which is just as revolutionary today as it was over a century ago. For the spirit of the performance one could feel nothing but admiration. In some of the details there was room for disagreement, as in the too rapid tempi of the funeral march and the scherzo. These movements Mr. Koussevitzky has conducted better at other concerts, but never has he conceived the finale more nobly. Every voice, every phrase fell into the great design, and the incomparable eloquence of the Boston Symphony once again made one realize that we have here an ensemble in which every member is a distinguished artist.

Berlioz's "Harold in Italy" is a maddening work. Passages of haunting beauty, such as the "March of the Pilgrims" alternate with the most appalling rubbish. The solo instrument is almost always doubled or submerged by voices in the orchestra and seldom gets anything really interesting to play. Yet Mr. Primrose triumphed by means of the exquisite tonal quality and intensity of his playing. And Mr. Koussevitzky and the orchestra put such warmth and belief into their performance that one could appreciate Berlioz's every touch of genius. S.

Bostonians Applauded at Matinee

Boston Symphony, Serge Koussevitzky, conductor, Carnegie Hall, Nov. 18, afternoon:

"Prayer in Time of War"
William Schuman
Symphony No. 6.....Shostakovich
Symphony No. 5, in E minor.....Tchaikovsky

The season's first Boston Symphony
(Continued on page 13)



Claudio Arrau Marcelle Denya Mischel Cherniavsky Jan Smeterlin

RECITALS

Claudio Arrau, Pianist

It was immediately apparent, when Claudio Arrau began his recital in Carnegie Hall on the evening of Nov. 14 with Beethoven's Variations in F, Op. 34, that the pianist was not only in best technical form, but that his range of style and interpretative comprehension has broadened. This impression was strengthened by his performances of the Beethoven Sonata in E flat, Op. 81a ("Les Adieux") and of the Schumann "Carnaval" which followed. Gone were the hard, unyielding fortes, the glib phrases and virtuositous in which he has indulged upon occasion, and in their place was a finely graded tonal palette and a constant sense of structure and spirit. Each of the Beethoven variations was part of a beautifully conceived chain, and the sonata was full of imagination, if somewhat pale in the first movement.

Mr. Arrau's playing of the "Carnaval" reached its peak in the superbly contrasted and sustained "March of the Davidsbündler", though there were many other notable touches, including a diabolically swift performance of the "Paganini" section. The second half of the program brought Albeniz's "Almeria"; Ravel's "Alborado del Gracioso"; and Debussy's "Voiles", "Les Collines d'Anacapri", "Mouvement" and "L'Isle joyeuse", with a sumptuous performance of "Feux d'artifice" as one of the encores. Few pianists before the public today can perform Debussy with the exquisite colorings, the temperamental flair and the flawless taste which Mr. Arrau brings to his music. The audience demanded several encores. S.

Marcelle Denya, Soprano

One of the most distinguished audiences of the current season foregathered at the Town Hall on the evening of Nov. 14 for the song recital of Marcelle Denya. The French soprano held the attention of the assemblage in a program ranging through Italian and French songs with a brief dispensation of American lyrics to conclude the entertainment. Caldara, Scarlatti, Martini, Fauré, Debussy, Ravel, Poulenc, Kramer, Chanler and Besley were the names which studied the generous list. A couple of arias from Massenet's "Werther" were other pleasures of the occasion.

At its best Mme. Denya's voice was full, round and well controlled. Moreover she phrased with taste and exhibited for the most part a genuine command of style. Her operatic experience enabled her to furnish a dramatic and authoritative account of the two "Werther" arias. But she proved herself a capable interpreter of more intimate and poetic lyrics. Her best work in the Italian group was accomplished in Martini's "Plaisir d'Amour". However, the singer was fully in her element when it came to things like Fauré's "Clair de lune" and she was no less happy in evoking the moods of Ravel's "Chansons

Grecques". In the English group Catherine Kramer's "The Little Rose" was singled out by the audience for especial favor.

Mme. Denya had the advantage of excellent accompaniments by George Reeves. W.

Mischel Cherniavsky, Cellist

Mischel Cherniavsky, cellist, gave a recital in Town Hall on the afternoon of Nov. 18 which was notable for the artist's concentration on the music of his program and the atmosphere of quiet enjoyment which his approach to it engendered. The first part of the program was devoted to Porpora's Sonata in F, Valentini's Sonata in E and four movements from Bach's Suite in C for cello alone. Mr. Cherniavsky played this 18th century music with a finish of phrase, accuracy of intonation and penetrating taste which made it seem alive and vital. Though his tone tended to become somewhat thin, especially in rapid passages, it never lost its ductile quality.

The second half of the concert was devoted to music of lesser stature, but it gave Mr. Cherniavsky the opportunity to display a command of the instrument's virtuoso powers. The Boellmann Variations Symphoniques are scarcely viable these days, and the show pieces of Moszkowski and Popper might well be replaced by show pieces written in a more contemporary idiom. But Mr. Cherniavsky played them with grace and brilliance and the audience obviously enjoyed them very much. Sanford Schlusell was the capable accompanist. B.

Jan Smeterlin, Pianist

For the first of his projected series of three all-Chopin recitals at Town Hall, on the afternoon of Nov. 19, Jan Smeterlin chose a program embracing the complete set of twenty-four Preludes, Op. 28, all four Ballades, the Nocturne in G, the Mazurka in A Minor, Op. 17, No. 4, and two of the waltzes, the one in F, Op. 34, No. 3, and the one in A flat, Op. 64, No. 3.

The Polish pianist played these compositions with his accustomed verve and technical dexterity, the latter serving him to particularly good purpose in such things as the B flat Minor and widely spanning E flat Preludes and the difficult coda of the Ballade in F. Musically, the most communicative of the preludes were the ones in F sharp and B flat, in which the recitalist's tone took on a colorful warmth otherwise not too frequently employed. A certain digital brittleness in rapid passages in general was accentuated by sparseness of pedal, while deeper poetic feeling would have made the nocturne and the mazurka more significant and convincing. Of the ballades the one in F was marked by especially well gauged proportions. C.

Roman Totenberg, Violinist

People had a good time at Roman Totenberg's recital in Carnegie Hall on the evening of Nov. 13, because Mr. Totenberg played for all he was
(Continued on page 22)

ORCHESTRAS

(Continued from page 12)

matinee was not an exciting event. One heard, to be sure, superlative orchestral playing—in the nature of things it could hardly have been otherwise. After the Schuman piece there was some courteous handclapping which might have been exceedingly short-lived had Mr. Koussevitzky not hurried the composer into view, whereupon the considerate audience applauded him enough to warrant him a couple more emergences on the platform.

The Sixth Symphony of Shostakovich has long been one of the Boston conductor's favorites and the orchestra, of course, plays it stunningly. The work itself remains precisely what it first seemed to be—if certainly not the worst effort of its much-touted creator also, quite as surely, not his best.

No doubt there are numerous persons who enjoy Mr. Koussevitzky's treatment of Tchaikovsky's Fifth, for the symphony was again followed by prolonged sounds of pleasure. To this listener the reading seemed again, as it has for some time past, woefully mannered and over-sentimentalized. P.

Stokowski Conducts Schönberg Symphony

New York City Symphony. Leopold Stokowski, conductor. City Center, Nov. 20, evening:

Arioso Bach-Stokowski
Symphony in G minor Mozart
"Tyrolean Dances" Schubert-Stokowski
Chamber Symphony No. 2 Schönberg
"Death and Transfiguration" Strauss

All honor to Mr. Stokowski for performing a major work of Schönberg for a popular audience. The Second Chamber Symphony has a curious history. It was begun in 1906 and then laid aside still incomplete. In 1940, Schönberg decided to finish the work, and despite the changes in his style succeeded in adding a second part which blends with and strengthens the original portion of the symphony.

Schönberg, like Bach and like Reger, is a composer who demands careful study and concentration. One must grasp the whole texture of his thought and feeling if one is to understand him at all. Even at first hearing, the masterly development and the magical scoring of this second symphony are apparent. It is living music which is a challenge to the intelligence and to the imagination of the listener. May we hear it again soon.

Mr. Stokowski was at his best in the Mozart and Strauss works. The Mozart symphony was strongly and nobly conceived, and the magnificent structure loomed through the performance, notably in the last movement which was taken at exactly the right pace. Many conductors destroy its power by rushing the tempo. "Death and Transfiguration" is vulgar, overstuffed, repetitious and banal, yet it is still overwhelming music. The force of Strauss's genius transcends every defect and makes one feel with him. Technically not unblemished, the performance could rank in passionate intensity and color with that of any orchestra. Mr. Stokowski and the orchestra deserved the stormy applause. S.

National Orchestral Association Gives First Concert of Season

National Orchestral Association. Leon Barzin, conductor. Assisting Artist: Joseph Schuster, cellist. Carnegie Hall, Nov. 27, evening:

Concerto Grosso No. 23 in B minor,
Op. 6, No. 12 Handel
Cello Concerto in B minor,
Op. 104 Dvorak
Symphony No. 8 in F, Op. 93, Beethoven

This year, the National Orchestral Association has some novel aspects. About half of the orchestra is made



Joseph Schuster



Leon Barzin

up of women players, owing to the war drainage of male players and other causes, and about 50 of the musicians are new recruits, so many were the placements of last year's crop among the country's orchestras. Under the circumstances Mr. Barzin turned out a very creditable first concert.

In the superb Handel Concerto Grosso, one of the finest he ever wrote, the strings sounded full and brilliant. Mr. Barzin was in one of his choreographic moods, which was distracting to the spectator, unless he closed his eyes; one could not help wondering if he could not obtain more music with less motion. But the young musicians played with a will for him, and that is what counts. The orchestra was not at its best in the Dvorak Concerto; this is a highly intricate score, with many subtle touches of instrumentation, especially in combinations with the solo cello, which are difficult to execute. But if the playing was rather heavy and scrambled at times, it was full of life and energy. Mr. Schuster played eloquently, with warm, rich tone. He, too, tended to get rough in the climaxes, but in the cantilena passages his bowing was flawlessly smooth. The audience was cordial throughout the evening. S.

Milstein and Thomson Are Guests of Ormandy

Philadelphia Orchestra, Eugene Ormandy, conductor; Virgil Thomson, guest conductor; Nathan Milstein, violinist, soloist. Carnegie Hall, Nov. 21, evening:

Symphony No. 7 Sibelius
Concerto in D Tchaikovsky
Mr. Milstein
Suite for Orchestra: "Bugles and
Birds"; Cantabile for Strings; Tango
Lullaby; Fugue; Percussion Piece
Thomson
(First concert performance)
Conducted by the composer
"La Valse" Ravel

A program such as the above, with a tidbit for everyone, must be accounted a piquant and more than ordinarily satisfying repast. As *chef d'orchestre*, Mr. Ormandy is a past master of such fare and he serves it in meticulous style. Sibelius's spare and highly concentrated symphony—the latest, so far as we know—was given a terse, powerful and assertive reading. Ravel's apotheosis was languorously Viennese at the same time that it was Parisian in pertness and wit. Two magnificent performances.

Not to be outdone, Mr. Milstein gave an account of the familiar Tchaikovsky concerto which has not been matched in this vicinity in many a day. The Allegro Moderato, with its tremendous cadenza, set a breath-taking technical standard. The Canzonetta had the texture of softest velvet, and the closing Vivacissimo, while lacking in the Slavic abandon imparted to it by a player like, say, Bronislav Huberman, was an exciting realization.

Mr. Thomson, who composes music when he isn't writing about it for the New York *Herald Tribune*, has taken a leaf from the book of his friend and one-time collaborator, Gertrude Stein, and done musical "portraits" of friends and acquaintances. Miss Stein, you will recall, does hers in prose, or poetry, or whatever it is she calls her literary medium. She is said to have

refused a certain eager model because "you swoop so". Some of Mr. Thomson's models probably swooped too—for instance, Picasso, the first of the present collection—but he limned them anyway. The Picasso, however, turned out to be a pretty good likeness. Simply as music, the Cantabile for Strings, which portrays a certain young painter named Nicolas de Chatelain, makes the strongest appeal. One of the most attractive things about Mr. Thomson as a composer is that he dares to be unoriginal in a highly individual way. Maybe some of our other composers are overlooking the obvious in neglecting this approach. E.

Schönberg "Ode" Given in Birthday Tribute

New York Philharmonic-Symphony, Artur Rodzinski conducting. Gregor Piatigorsky, cellist, soloist. Carnegie Hall, Nov. 23, evening:

Symphony in D ("Haffner") Mozart
"Ode to Napoleon", Op. 41-B, for Recitation, Piano and String Orchestra
Schönberg
Mack Harrell, reciter
Edward Steuermann, pianist
(First Performance)
Cello Concerto in D, Op. 101 Haydn
Mr. Piatigorsky
Three Dances from "The Three-Cornered Hat" Falla

The first performance of Schönberg's "Ode" was the Philharmonic-Symphony's tribute to the composer in his 70th anniversary year, and a distinguished tribute it was. The "Ode" is no bit of program fluff that can be slipped casually into the orchestra's folders and run off with a single rehearsal. It is a demanding and difficult work calling for the closest kind of co-ordination between reciter, pianist and conductor and it must be given with painstaking preparation or not at all. It was accorded that kind of preparation by Mr. Rodzinski and his colleagues, and Mr. Schönberg, among others, owes all concerned a word of deepest thanks.

There may be a question in some quarters as to whether the work itself merited such loving care. Briefly summed up, it is a piece of declamatory music of some length set to Lord Byron's poem, "Ode to Napoleon Buonaparte"—a paean of hate for the Nineteenth Century dictator in which Mr. Schönberg obviously wishes us to read the analogy of Adolf Hitler. The verses are intoned by the reciter in a sort of musical speech which has rhythmic inflection and cadence and occasional musical intonation, though it is in no sense sung. The music points up, colors and underlines the text and the piano functions more as a contrasting orchestral voice than as a soloist. So far, so good—it proved an interesting treatment, and Mr. Harrell did an heroic job with his unprecedented assignment.

But what has happened to Schönberg? In this work he all but scuttles the famous 12-tone system of composition which he has spent a life-time trying to sell to the world! There are motives, there are bits of conventional melody in this score! There are dark hints of sequential development and there are plain evidences of harmony! The work even ends in an old-fashioned cadence on E flat! Is this work a confession, an armistice or a revolution? Frankly, we don't know: the listener will have to judge for himself. The old, uncompromising Schönberg was hard to take. But the new, indulgent Schönberg is harder still.

The familiar artistry of Mr. Piatigorsky was well invested in the peculiarly romantic and songful concerto of Haydn. There were some unaccustomed slips in intonation and the bow occasionally did not grip the string with full authority, but the cellist's flexibility of technique was equal to all lyrical demands of the work and he was received with vociferous applause. E.

At the Sunday afternoon concert Gregor Piatigorsky was soloist in Bloch's "Schelomo". He played it with whole-hearted fervor and with a richly expressive tone. Cautious at first, the orchestra and Mr. Rodzinski built the score to a tumultuous climax, without infringing upon the domain of the solo instrument. Bloch's Rhapsody remains one of the greatest works in the cellist's repertoire, and time only increases its musical stature. The rest of the program was repeated from earlier concerts. S.

Rodzinski Offers All-British Program

New York Philharmonic-Symphony, Artur Rodzinski, conductor. John Brownlee, baritone; the Westminster Choir, John Finley Williamson, director, assisting artists. Carnegie Hall, Nov. 30, evening:

"A Solemn Hymn for Victory"
John Wooldridge
(First performance)
Symphony in D, No. 5
Vaughan Williams
(First performance in America)
"Belshazzar's Feast" William Walton
Mr. Brownlee
The Westminster Choir
March, "Pomp and Circumstance" Elgar
The Westminster Choir

Again Mr. Rodzinski demonstrated his ability as a deviser of interesting programs and his conscientious determination to bring forth new and infrequently heard music. The present list provided as stimulating an evening in the concert hall as this reviewer has encountered so far this season. All British, it brought forth two of the finest works of England's two leading contemporary composers, Vaughan Williams and Walton, and a first performance under highly romantic circumstances of a young newcomer, who has yet to make his mark in the musical world, although he has already made a deep impression on the Nazi enemy in his current role as R. A. F. Wing Commander.

The Vaughan Williams work marks a return to an earlier style in the composer's development. It is quiet, modal and impressionistic in feeling rather than acidulously dissonant and noisy in the manner of his other recent work. There are no big sonorities or climaxes in any of the four movements and each ends on a wisp of soft, benign melody. It is sweet, rather nostalgic music in Vaughan Williams's truest vein but, at a first hearing, one is not inclined to place it among the best of his creations.

"Belshazzar's Feast" was brilliantly prepared by Mr. Rodzinski. The work is a dramatic, secular cantata calling upon the fullest dynamic reserves of chorus and orchestra and it was delivered without stint in that direction by the Westminster singers and the Philharmonic men. Except in the more intricate polyphonic episodes, the text, drawn from the Psalms and the Book of Daniel, was clearly and forcefully enunciated. Mr. Brownlee gave a vigorous reading of the baritone recitatives, although a tremolo on fortissimo tones sometimes blurred the pitch.

Last Spring, Mr. Rodzinski promised Mr. Wooldridge a performance of one of his compositions for every five German planes he shot down upon return to combat. Mr. Wooldridge recently filled that quota and Mr. Rodzinski was quick to keep his bargain. Hence this performance of the "Victory Hymn" at which the Wing Commander was permitted to be present. The composer describes his work as "a symphonic treatment of a hymn type of tune," and it has about it the intense seriousness and sincerity of youth. Greater maturity will bring greater music. The audience was delighted and recalled the uniformed lad again and again to the platform. R.

The program was repeated on the evening of Dec. 2 and the afternoon of Dec. 3.

Los Angeles Hears New Moross Work

By ISABEL MORSE JONES

LOS ANGELES

THE Los Angeles Philharmonic played its opening concert Nov. 16 directed by Alfred Wallenstein. The season's subscriptions have reached the highest figure of any recent years.

Three composers, Vaughan Williams, Jerome Moross and Tchaikovsky were represented with works of major length. The orchestra presented by the Southern California Symphony Association this year is new. About half have not played in the Philharmonic more than two years. In the short space of four days Mr. Wallenstein prepared them for a successful first night. The orchestra has tone, instant response and exact intonation. The string section was shown to great advantage.

The Moross work is contemporary in its wit, brevity, nonchalance and entertainment value. The symphony is idyllic in the first movement, has a sprightly piano part, which Maxine Furman played cleverly, and a sturdy, rhythmic fugue, well used for the last. The third is "A ramble on a hobo tune".

The second Philharmonic pair, Nov. 23-24, brought Jascha Heifetz as the soloist, playing the Beethoven Concerto. The new work to Los Angeles was Paul Creston's Choric Dance No. 2, and there was a first performance here of Corelli's Suite for Orchestra. Elgar's "Enigma" Variations were also heard.

Monteux Conducts In San Francisco

By MARJORY M. FISHER

SAN FRANCISCO

THE San Francisco Symphony opened its 33rd season before a large and enthusiastic audience on Dec. 1. The orchestra's personnel has been enlarged and a few changes have been made in first chair men, but Pierre Monteux had welded the ensemble into a magnificently unified instrument. From standpoints of tone, instrumental clarity, and balance, the orchestra has never played better.

Weber's "Euryanthe" Overture opened the program in brilliant fashion, but no less notable than the brilliance was the finely disciplined and pliant pianissimo achieved. Elgar's "Enigma" Variations sounded far



Otto Rothschild

Alfred Wallenstein Congratulates Jerome Moross After a Performance of the Latter's Composition by the Los Angeles Philharmonic

more important than ever before due to Monteux's concept and the clarity of both musical and instrumental lines under his leadership.

A first performance of Paul Creston's "Pastorale" and "Tarantelle" revealed a delightful novelty with interesting and colorful orchestration. Schubert's Symphony in C major completed the program in grand style.

Most important additions to personnel are Paul Renzi as solo flute, Charles Bubb, solo trumpet, Herman C. Trutner, first horn, and Philip Karp, first bass. All Saturday night concerts were sold out prior to the season's opening.

Charlotte Opens Its Museum Series

CHARLOTTE, N. C.—The first in a series of five chamber music concerts was presented in the Charlotte Mint Museum of Art on Nov. 19. It featured as guest composer and flutist Lamar Stringfield. He conducted the instrumental ensemble, which also accompanied his flute solos.

The various concerts of the series will be presented by a small mixed chorus under the direction of Earl Berg, vocal instructor at Davidson College; and by a Museum instrumental ensemble directed by James Christian Pfohl, of Queens and Davidson Colleges. Mr. Pfohl has been asked to serve as program director for a special series.

Reichhold Announces Symphonic Award

DETROIT

HENRY H. REICHHOLD, industrialist and President of the Detroit Symphony, has invited composers of the 21 Pan-American republics to write symphonies for a contest the Henry Reichhold Award is sponsoring. The project is intended to be a gesture "on the part of Detroit to prove that we have something in common with our sister republics other than commerce and industry".

The composer of the winning work will receive an award of \$25,000. Second and third awards will be \$5,000 and \$2,500 respectively. The scores of the three finalists will be performed by the Detroit Symphony, under Karl Krueger, and broadcast throughout the Americas. The orchestra will perform the final and winning composition at the Pan-American Arts Building in Washington, D. C.

American Program Played in Miami

By McCLESKEY GARLYCH

MIAMI, FLA.

THE University of Miami's Symphony gave a highly commendable performance of Gershwin's "Rhapsody in Blue" with J. M. Sanroma as soloist at the first concert of the orchestra's series on Nov. 12 in Miami Senior High School.

Under direction of Modeste Alloo, the program opened with Hadley's overture, "In Bohemia," which was followed by the MacDowell Piano Concerto No. 2, interpreted by Sanroma in a fashion suggestive of his Latin background. The orchestra demonstrated its top form in Edgar Stillman-Kelley's "Gulliver, His Voyage to Lilliput," which completed the All American concert.

Mr. Alloo threw the full force of his superb musicianship and showmanship into the program which was delightfully received. Sanroma displayed his gifts to great advantage. His dynamics were executed with purity of touch and unflawed brilliance that is strikingly different from other players heard here.

The Symphony has had an extensive personnel turn-over since last season; now many of the players are servicemen.

The bond-backed performance of the orchestra, sponsored by the women of Miami, was given again on Dec. 11 in honor of the Gold Star Mothers of the present war. The third in the series will be presented later in the season.

Echaniz Soloist With Duluth Symphony

DULUTH.—With the Cuban pianist, José Echaniz, as soloist in Rachmaninoff's Second Concerto, the Duluth Symphony, conducted by Taino Hannikainen, gave a concert on Nov. 24 that aroused the enthusiasm of a large audience. The program included, besides the concerto, Beethoven's "Pastorale" and Smetana's symphonic poem "Vltava".

Mr. Hannikainen supplied a vivid and extremely poetic reading of the Beethoven symphony, with an admirable sense of its picturesque drama and a sound instinct for its tempi. His treatment of the score had, by turns, lyric charm, sensitiveness and dramatic force. Smetana's thrilling work was atmospheric and interpreted with a keen feeling for its color and its national spirit.

Mr. Echaniz, in his best form, played



Modeste Alloo

Taino Hannikainen

the Rachmaninoff Concerto with dash, sentiment and technical command. He had abundant power and was never worsted in the always unequal contest between the piano and the heaviness of the composer's instrumentation. His success with his hearers was such that he found it necessary to contribute several encores, including pieces by Prokofiev, Falla and Villa-Lobos. The orchestra's season had opened earlier, on Nov. 3. C.

Silberstein Is New Cellist At Metropolitan Opera

Ernst Silberstein, cellist, who recently returned from an extended concert tour, has been appointed first cellist of the Metropolitan Opera House orchestra.

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DE LOACHE SINGS FOR WOUNDED



On a Tour of Widely Separated War Theatres, Ben De Loache Entertains an Audience of Soldiers Near the Front in the Pacific

PROOF of the importance of musical therapy in the rehabilitation of our wounded soldiers has been set forth by Ben De Loache, baritone, recently returned from USO tours which took him to Alaska, Australia, Dutch New Guinea, the Admiralties and New Britain, during which time he appeared 352 times before groups of fighting men.

In one South Pacific hospital ward Mr. De Loache sang for a wounded American Indian whose recovery was seriously impaired because of homesickness and the stoical refusal, typical of his race, to give free rein to his feelings. Softly crooning an old Indian folk song he learned in Taos some years ago, which happened to be one of the wounded man's tribal melodies, Mr. De Loache managed to break the soldier's restraint and pent-up emotions, and according to hospital authorities, measurably increased his chances for recovery.

For an entire week Mr. De Loache sang in a psychiatric hospital. At the end of his stay, the officer in charge, in a statement to the local Special Service officer, declared that he was entirely "sold" on the usefulness of therapeutic music for certain of his mental patients.

According to Mr. De Loache, errors of choice are made concerning the music the men really want to hear. Returning to America on a ship with about 100 enlisted personnel and patients, the singer observed that nothing but boogie-woogie was played on the ship's P. A. system during the daily music hour that lasted from five to six in the evening. After securing permission from the ship's officer, Mr. De Loache asked the men to indicate, on the basis of the list of records available, just what music they wanted to hear.

Results were gratifying and revealing. Only three "swing" records were requested during the remaining days of the trip. Favorites proved to be Strauss waltzes, Marian Anderson singing "Carry Me Back to Old Virginia", the Elman Quartet playing Tchaikovsky's Andante Cantabile and excerpts from musical comedy and operetta.

In passing, Mr. De Loache reported that technical divisions of the Army invariably made the most intelligent and appreciative audiences, and also, that USO entertainers do get close enough to the front to have their pianos practically blown away from under them. It happened to him in Dutch New Guinea.

Houston Salutes Symphony Return

By HAZEL POST GILLETTE
HOUSTON, TEX.

THE Houston Symphony opened its 1944-1945 season on Oct. 23 with season ticket holders virtually filling the auditorium to capacity. Ernst Hoffman, conductor, beginning his ninth season with the Houston organization, announces a schedule of seventy-five concerts, including twenty-five to be played in army camps and hospitals throughout Texas and Louisiana. Drusilla Huffmaster, Houston-born pianist, was the soloist for the opening concert, playing the Schumann Concerto.

Anna Kaskas appeared with the orchestra on Nov. 6 and Percy Grainger was the artist for the third subscription concert as well as for the concerts given in Galveston and Beaumont on Nov. 28 and 29. The Pop concert season opened auspiciously on Nov. 12 with Grace Moore as soloist.

To accommodate all who wish to attend the Student concerts, Mr. Hoffman announces that each program will be given first for college and high school students and repeated on the following day for the elementary schools.

The first out of town trip took the orchestra to Louisiana during the week of Nov. 20 when concerts were given in Lake Charles, Monroe, Shreveport, Selman Field, Camp Polk and Barksdale Field.

The success of the operas given last season has encouraged the Symphony Society to enter the field of opera more extensively this year. Amelio

Colantoni, director, announces "Traviata" and "Trovatore" on Dec. 27 and 28, with a performance of "Hänsel and Gretel" to be given in Beaumont on Jan. 4.

Tuthill Conducts Memphis Opening

MEMPHIS—The Memphis Symphony opened its 7th season on Nov. 21. In spite of war conditions causing a continually fluctuating personnel, the orchestra, under the direction of Burnet C. Tuthill, has grown in maturity and ensemble as well as in public appreciation.

The feature of the program was the magnificent performance of the young American violinist, Joseph Knitzer, as soloist in the Tchaikovsky Concerto in D. His performance was marked by brilliance of tone and technique and lyric beauty. It was a vital performance definitely confirming Mr. Knitzer's place among the top-flight violinists of today.

The orchestra program opened with the Abert arrangement of a Bach Prelude and Fugue and continued with the Mozart "Jupiter" Symphony. After the concerto the orchestra brought the evening to a rousing close with the Brazilian Dance by Guarneri and Morton Gould's "American Salute". A large and enthusiastic audience demanded an encore.

Under the dynamic leadership of the president of the supporting Memphis Symphony Society, Dr. Louis Levy, the orchestra is operating under an enlarged budget provided by the largest list of patron members in the history of the organization.

J. C.



Burnet Tuthill



Ernst Hoffman

Gabor Rejto Joins Gordon Quartet

ROCHESTER—Gabor Rejto, Hungarian cellist, who has lived in this country since 1939 has joined the Gordon String Quartet, which is under sponsorship by the Eastman School of Music. Under the direction of Jacques Gordon, violinist, the quartet spent the Summer at Music Mountain, Falls Village, Conn. The other members of the quartet remain the same, with Walter Hagen as second violinist, and Kras Malno as violist.

Tea Given for Roth Quartet

A musical tea was given for the Roth Quartet at the Essex House on the afternoon of Oct. 27 by Bernard La Berge. In the course of the afternoon the quartet played Beethoven's Quartet in A minor. The quartet returned recently from Mexico and were reengaged for five concerts in January. Other recent appearances were made in Sweet Briar and Chatham, Va., and in Philadelphia.

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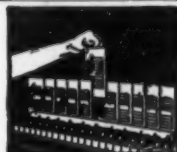
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Let's Keep Perspective in Assessing Jazz Values

RECENT letters from our readers, some of which have been published on the page opposite, have been indicative of a vigorous—not to say belligerent—partisan-ship on the subject of the aesthetics of jazz, swing, boogie-woogie, etc., which seems to be running in the country, especially among the young people.

The younger the people, it appears, the more certain are they of the holiness and pregnancy of these idioms and the greater is their disgust with "reactionaries" who may in any way seem to impede the entrance of the deity into the temple. Such aggressive enthusiasm is a healthy sign and we welcome all such evidence of alertness and genuineness of interest in musical matters on the part of young America.

But let us not go off the deep end on this thing. Let us keep our perspective and our sense of proportion. Jazz, in its various manifestations, is an admittedly significant element in the art music of our day, but let's not lose sight of the fact that it is only an element. It may be redundant to point out yet again that there is nothing essentially new in the jazz, or swing, idioms—nothing that hasn't been known to, and utilized by, musicians, virtually from the moment the first note was set upon paper. Jazz has made a fetish of syncopation and has rung many changes on the commoner rhythmic patterns, but no more elaborately than was done by any fairly progressive composer of the Nineteenth Century.

SWING has probed the resources, in range and articulation, of many standard instruments, especially in the wind and percussion departments, and has gone in heavily for free improvisation, but virtually all such instrumental effects have been utilized by latter-day composers of serious music, and improvisation, on a far grander scale, has been a parlor game for accomplished musicians from earliest times down to the present. Bach, Handel, Mozart, Beethoven, Chopin, Liszt, Franck, et al., were notable exponents of that craft.

And let us keep our sense of values. When the techniques and devices of jazz are utilized, along with other musical techniques and devices in the composition of music worthy of being called serious, there is reason for such music to be heard in our concert halls. When jazz is exhibited by and for itself only, it belongs in its natural habitat, the dance hall, or some other place where art music is not alleged to be on exhibit. A concert hall is like a museum in that it is a place, suitably arranged, where interested people may assemble to observe the great and presumably important works of musical literature. Cartoons and attractive pictures serve an admirable purpose in newspapers and magazines, but nobody suggests that they be hung in the Metropolitan Museum of Art. Light fiction serves very well to while away the time on trains or in doctors' waiting rooms, but not even the authors thereof would think of submitting it to the world's archives of deathless prose.

BY the same token, there is music which belongs in the galleries of the great and there is music which obviously does not. Jazz, in its basic form, falls into the latter category, and when some of our young enthusiasts recognize that fact, they will be in a position to do better service not only for

the idioms which they hold so dear, but also for music in general.

Reading Rehearsals

THAT invaluable institution, the reading rehearsal of new works, was resumed by the New York Philharmonic-Symphony, under the guidance of Artur Rodzinski, on Dec. 5. These rehearsals, of which Mr. Rodzinski has promised several this year, are semi-public in that they are open to the press, to the composers and their friends and to other interested persons, and they make one of the most significant single contributions we can think of to the progress of contemporary music. It is too bad that they are not more widely emulated by other orchestras over the country.

The benefits are manifold. For one thing, they inform people (to whom such things mean something) what goes forward in the creative world outside the routine concert round. This time, for instance, there were symphonies by Stanley Bate and John Verrall, a Passacaglia and Fugue by Wallingford Riegger, a Symphonic Suite by Arthur Kreutz, a Dance Overture by Vincent Persichetti and a Rhapsody by Charles Miller.

MORE important, they serve as a testing ground under "laboratory" conditions for works which, in the ordinary course of events, might not be heard by their respective composers for years, if ever. Composers must hear their music performed if they are to know the best—and the worst—about it and then employ that knowledge in the perfection of their craft.

Listening to the earnest and sincere efforts of the players on behalf of these untried scores, we could not but think of the boon such an opportunity would have seemed to Beethoven, Schubert, Berlioz or even Wagner.

GUEST EDITORIAL

Some Questions of Standards in England

By W. R. ANDERSON

(Reprinted from "The Musical Times," London, October, 1944)

TWO years ago this journal printed a B. B. C. announcement as to the policy about crooners, jazzing the classics and "slushy" (its own word) sentiment. You may remember that it proposed to exclude male singers' "anaemic or debilitated performance," and women's "insincere and over-sentimental" style. Has anybody attempted to define these things in relation to the singing in the Kentucky Minstrels' shows, especially those final numbers, in which I have heard what I should describe as slushy singing, not to speak of bad style? We realize the

Personalities



Herbert Peterson—Better Known to Metropolitan Opera Audiences as Emory Darcy—Had a Tumultuous Home-Town Reception (Brass Band and All) on a Recent Visit to Minneapolis. Two Drum Majorettes, Virginia Webster and Marilyn Moerbitz of His Alma Mater, North High School, Were Particularly Happy About the Whole Thing

difficulty of definition; but also, the downward tendency in the B. B. C.: presumably, the result of pandering to the "Forces."

When you listen to these finales, don't fail to attend equally carefully to the applause; this before (I venture to beg) making up your mind about that "great improvement in public taste" which—without heavy qualification—seems to me just as much slush-buckety as the Minstrels' finales. To any (but only to those) whom it may concern, I venture respectfully to repeat the invitation of that doughty realistic optimist, the late editor of this magazine: "Come out of that fool's paradise, and face the facts!"

NOT all are debits. They include the following: at a factory concert by the B. B. C. Orchestra, works-manager Hopkins (who also happens to be the local music critic) remarked on the paucity of serious music in the town, and how the policy of bringing such music to workers seems to be acting. He made some good points—that hand-craftsmen are interested in musical craftsmanship (chiefly, I take it, the soloists: now, how to "sell" the technique of the composer?); and that this sort of music has come to stay in workers' lives, if they can be offered enough of it. Some, he said, have grown out of the between-the-wars jazz spirit, and the Soviet outlook on music has influenced them: if Joe and Co. can be such mighty craftsmen in war, maybe the U. S. S. R.'s respect for the arts is not "sissy?"

Above all, people must have plenty of chances to hear the right stuff. Many of his

(Continued on page 17)

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USO Camp Shows Celebrates Its Third Anniversary

CELEBRATING its third anniversary as the largest entertainment organization in the world, USO-Camp Shows revealed recently that 173 theatrical units (837 performers) are currently playing to American servicemen overseas, setting a new record for the number of Camp Show units overseas at any one time. Included in the record total are vaudeville, concert, athletic and dramatic units, among them such recent Broadway hits as "Blithe Spirit", "Ten Little Indians", "Over 21", and "Panama Hattie". In addition, nine prominent artists are currently visiting overseas hospitals, engaged in drawing free portraits of wounded and hospitalized servicemen. The original pictures are given to the men, and copies are also mailed home at no cost.

USO-Camp Shows was organized in November, 1941, at the request of military authorities in Washington. Since then, Camp Show has utilized the cooperative efforts of the entire amusement world in entertaining a total audience of more than 85,000,000 servicemen in camps, bases, and hospitals scattered all over the world. To date, the overseas or "foxhole circuit" alone has sent out a total of 383 entertainment units comprised of more than 2,000 performers, while on three domestic circuits 72 units consisting of 500 performers are daily bringing laughter and cheer to servicemen stationed in the United States.

Camp Shows units have already played to American troops in Germany, Belgium, France and the Netherlands, while many others are playing in the Central and South Pacific, Africa, Italy, the China-Burma-India area, and in England. The organization is an affiliate of the parent USO, and is supported entirely by public contributions to the National War Fund.

Standards in England

(Continued from page 16)

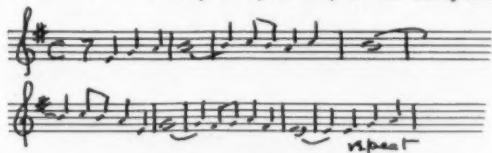
workers would never have thought—millions still do not think—of trying a serious concert, even if there were one in the local town hall; vast numbers would never dream of even taking a sample, by radio. Besides, many people need to see the orchestra before they get at all excited. This factory has its own band, whose programmes, we were told, now contain more serious music than formerly.

Come, said Alice, we are getting on! (Our musical pilgrim's progress has to me a distinctly Wonderland or Looking Glass quality; one keeps on wondering when the path will give itself a little shake, and put you off where you started.) Public houses are now giving concerts of good music—in Sheffield, but not in Doncaster. Will concerts in factories, warehouses, banks, pubs, become as common as goods, cheques and beer? Before the war ends, there may be more music than beer. Russia seems to have led the way towards art-in-daily-life. We may catch up.

FROM OUR READERS

Hartford, Conn.
Dear MUSICAL AMERICA:

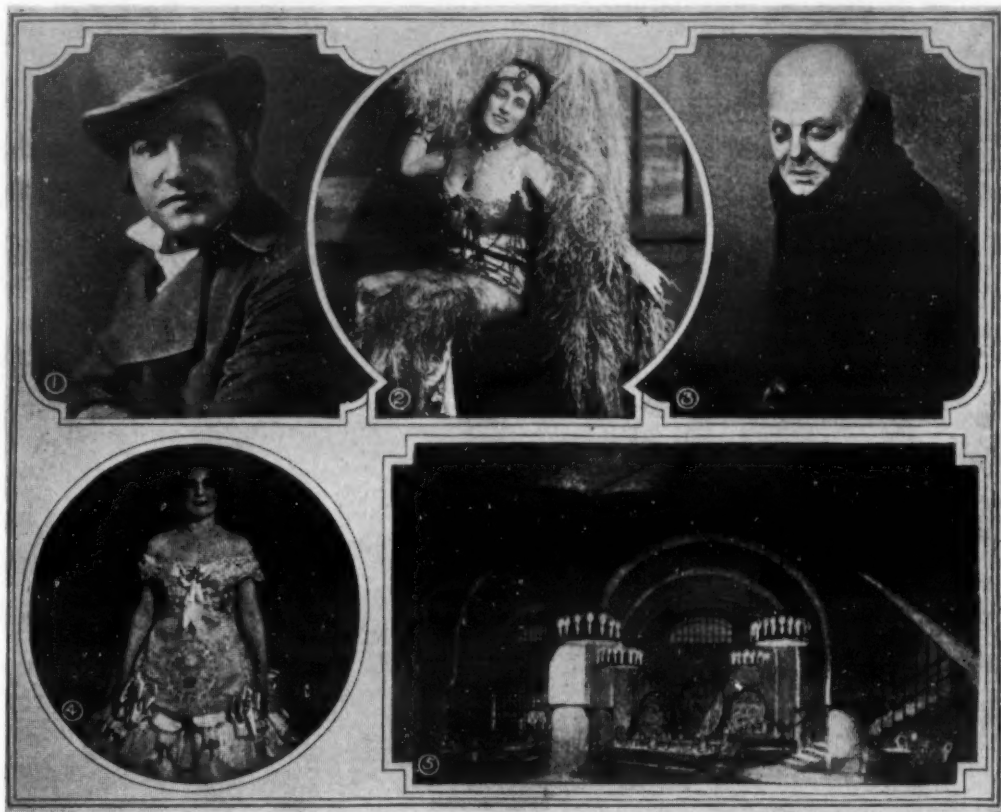
Could you settle a music problem for me? I inclose the opening bars of a familiar dance, but am unable to identify it by name, or its composer.



It is most amazing that I have been unable to obtain this information inasmuch as I have asked about twenty musicians. While most of them

What They Read 20 Years Ago

MUSICAL AMERICA for December, 1924



A Metropolitan Revival of "Tales of Hoffmann". Top Row: Miguel Fleta as Hoffmann; Lucrezia Bori as Giuletta; Giuseppe De Luca as Dr. Miracle. Bottom Row: Nina Morgana as Olympia; the Urban Sketch for the Tavern Setting

Vale!

Giacomo Puccini Passes Away in Brussels in His Sixty-Sixth Year. Journeyed from Italy to Specialists in Belgium and Took Radium Treatment for Throat Affection.

1924

Still Does It

Koussevitzky in New York Debut Quickly Lionized by Eager Throng. Personality of New Boston Conductor Found That of Reserved Musician Rather than Showman.

1924

A Week at the Metropolitan

The week's repertoire at the Metropolitan included the American premiere of Janacek's "Jenufa" with Jeritza; "Die Meistersinger" with Clarence Whitehill and Elisabeth Rethberg; "Carmen" with Ina Bourskaya, Queena Mario and Martinelli; "Martha" with Alda, Gigli, Didur and Kathleen Howard, and "Aida" with Frances Peralta, Jeanne Gordon, Miguel Fleta and Giuseppe Danise.

1924

That "Polish Dance!"

Xaver Scharwenka died recently in Berlin. His well-known "Polish Dance" Op. 1, written when he was 17, if it had been copyrighted, would have brought him the sum of \$90,000 in royalties.

1924

Opera in Chicago

Chaliapin returned as Mephistopheles in "Faust" with Charles Hackett and Mary McCormic. "La Traviata" was sung by Claudia Muzio with Tito Schipa and Joseph Schwartz. Mary Garden and Anseau appeared in "Car-

men." Rosa Raisa and Charles Marshall sang "La Juive," and "Samson et Dalila" was given with Cyrena Van Gordon and Mr. Marshall. "La Gioconda" was heard with Raisa, Antonio Cortis and Kathryn Meisle. Edith Mason and Charles Hackett shared honors in "Madama Butterfly."

1924

We're Getting It!

Mikhail Mordkin believes that jazz is the stimulus which will revive the dying art of the ballet. He says the greatest discovery he has made in America is that the stately gavottes, minuets, polkas and quadrilles can all be turned into jazz.

1924

A Partial List of

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"Mr. Conley was worth any impresario's notice at a time when good tenors seem as scarce as spuds. Refinement of phrasing, smooth tone, and facile style made for a stirring delivery."—NEW YORK WORLD-TELEGRAM

"He has a clear and vibrant voice, well placed and confident, flexible and capable of both tenderness and plangent sonority. He is thoroughly schooled in phrasing and breath control, and he did not miss a trick in the Verdi technique of vocal writing."—THE WASHINGTON POST



NORINA GRECO

Soprano

★ Star of Charles Wagner Opera Company's "La Traviata" on coast-to-coast tour.

★ Appearances in leading roles with National Opera Company in Los Angeles.

"Miss Greco possesses a rich, luscious voice which she uses with excellent control. While her florid passages and many high notes were sung clearly and with utter freedom, her tones were velvety and soothing in their middle register."—FORT WAYNE JOURNAL-GAZETTE

"Norina Greco has a voice of great beauty, and she uses it with the utmost freedom and skill. It is even throughout the registers, with a soaring quality in the upper voice that is electrifying in its authority and radiance."—NEW HAVEN EVENING REGISTER



WINIFRED HEIDT

Contralto

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★ Special Opera performances under Sir Thomas Beecham.

★ Two coast-to-coast tours as member of National Operatic Quartet.

★ First opera singer to be selected by U. S. O. to entertain troops abroad.

"She poured forth sumptuous, flawlessly projected tones lavishly."—NEW YORK HERALD-TRIBUNE

"Palms for the most notable singing went to Winifred Heidt. The rich quality of the middle and upper registers of her voice was admirably colored to the dramatic text."—BALTIMORE SUN



MARTHA LIPTON

Contralto

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★ Leading roles with New Opera Company.

★ Soloist with Milwaukee, Norfolk, Portland and Bridgeport Symphonies.

"She sang with gleaming quality in warm, luscious tones, absolutely secure."—NEW YORK JOURNAL-AMERICAN

"Her voice is capable of much power and volume, especially in the upper register, and its possibilities for dynamic contrast were effectively employed."—NEW YORK HERALD-TRIBUNE



MOBLEY LUSHANYA

Soprano

★ Primadonna soprano of Chicago, New York City Center and San Carlo Opera Companies.

★ Numerous concert and radio appearances.

★ Soloist with orchestras under Malcolm Sargeant, Kindler, Kostelanetz.

"A voice of fresh and flexible quality. Her production, phrasing, diction were of a superior order."—NEW YORK WORLD-TELEGRAM

"The voice of this fine artist grows in beauty and richness each year and her skilled manner of handling it was superbly illustrated."—WASHINGTON STAR



ZINKA MILANOV

Soprano

★ Primadonna soprano of the Metropolitan, Chicago, Philadelphia La Scala, and National (Los Angeles) Opera Companies.

★ Soloist on numerous occasions under Toscanini and Bruno Walter.

★ RCA Red Seal recordings and radio appearances.

"For the first time, this soprano produced her beautiful voice with the expertness essential to true artistry. Never before has Miss Milanov sung with such purity of intonation, such firm, brilliant top tones and with such careful attention to phrasing and a vocal line."—NEW YORK HERALD-TRIBUNE

"Mme. Milanov, whose voice is naturally a great one, in range, in color, in capacity for climax, was in rarely good vocal form. Not always has she sung as wisely and as well."—NEW YORK TIMES



★ Soloist this season with Kansas City, Baltimore and Indianapolis Symphonies, Washington Choral Society, etc.

★ Coast-to-coast concert tour under N. C. A. C.

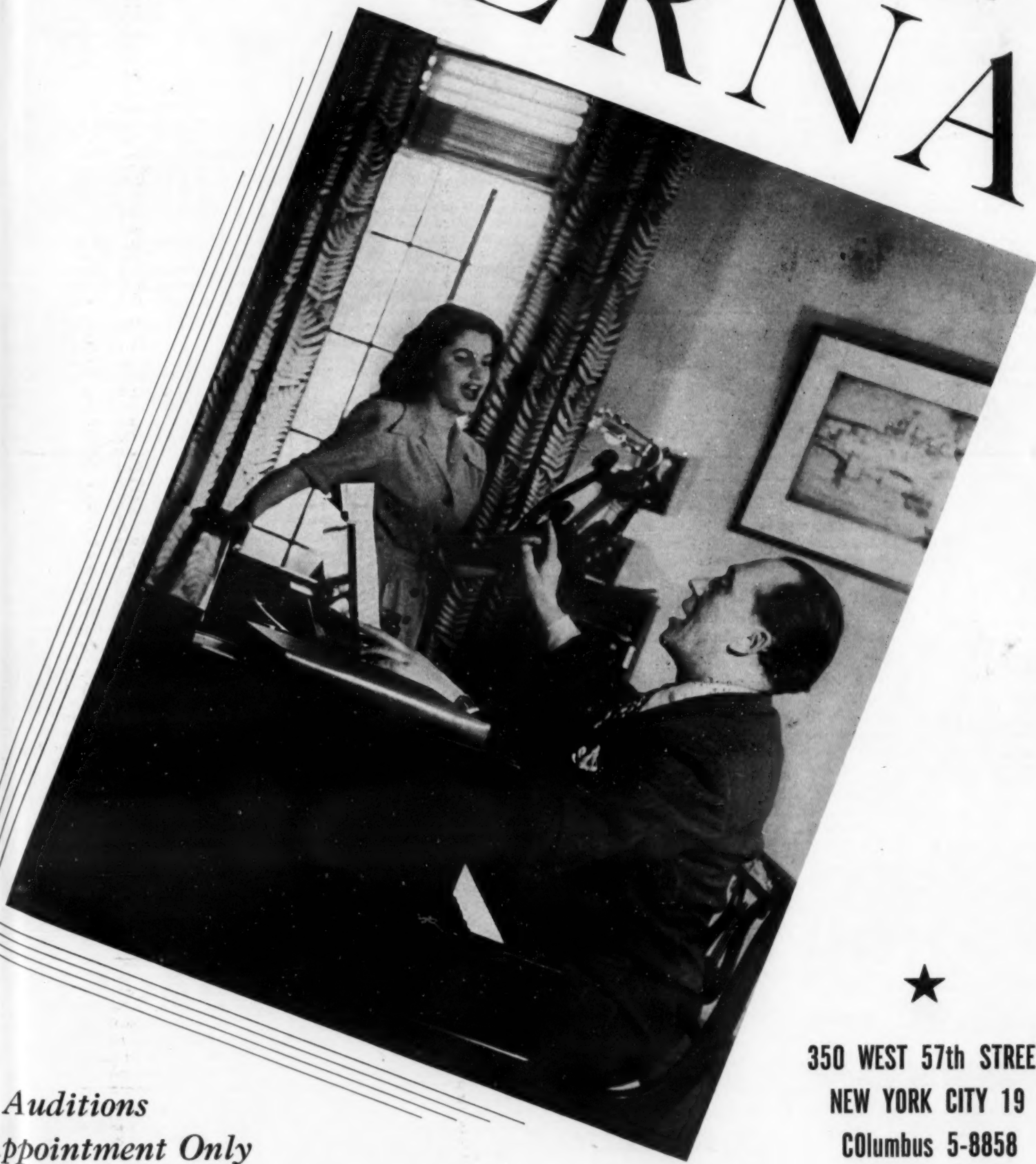
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DOROTHY SARNOFF, Soprano

"Possessor of an unusually lovely voice, Dorothy Sarnoff employed it with the artistic discernment of an intelligent woman. The organ is a large one with a wide range and a burnished smoothness. Her excellent training was immediately apparent in her initial number."—BUFFALO NEWS

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MUSICAL AMERICANA

For "valuable contribution to the cause of international co-operation between Persia and the United States", during their USO tour last Summer, the Iranian Institute awarded a citation to **Lily Pons** and **Andre Kostelanetz** at its New York headquarters on Dec. 1. Many dignitaries were present. All set for another overseas tour, the soprano and her husband have cancelled Winter engagements and may be on their way by the time this appears. . . . Also on the USO December overseas listed are **Conrad Thibault**, baritone, and **Miriam Solovieff**, violinist, in different units. . . . **Albert Spalding** has returned from his service in Italy.



Conrad Thibault

Two shows for the Sixth War Loan Drive were given by **Larry Adler**, harmonica virtuoso, who recently returned from a South Pacific tour with Jack Benny. The first, on Dec. 7, was with the San Francisco Symphony, sharing honors with **John Charles Thomas**; the second with the Houston Symphony on Dec. 13. Mr. Adler will have a week's performances with **Paul Draper** at the New York City Center, Dec. 25-31. . . . **Josephine Antoine** did a War Bond broadcast with the Detroit Symphony on Dec. 2, after an appearance with the Dayton Symphony on Nov. 30.

Four singers have recently become American citizens: **Elisabeth Schumann** and **Rosa Bok** on the same day, Nov. 22; **Lorenzo Alvary** of the Metropolitan Opera, and **Ivan Petroff**, baritone, who sang recently in the San Francisco Opera. . . . On

Nov. 17, a son, **Arnold Emil**, was born to **Jess Walter**, baritone, and his wife, **Joseph Schuster**, cellist, and Mrs. Schuster also have a new son, born on Nov. 22.

Jan Smeterlin, pianist, has had hardly time to draw a breath between a South American tour which



Miriam Solovieff

lasted until Oct. 22 and his North American season which started Nov. 6 in the Middle West (Illinois, Ohio and Wisconsin). He has just completed a New York cycle of Chopin programs and will play in Aaron Richmond's series in Boston on Dec. 17. The month of January will be spent on the West Coast and he will return to Cuba for a recital series in March. . . . After the first half of their tour (in the Middle West and Canada), the **Trapp Family Singers** will give two carol programs in New York, Dec. 16 and 17, and then spend Christmas on their farm in Stowe, Vt.

In 20 states and Canada, **J. M. Sanroma** is playing 43 dates this season, among them orchestra appearances featuring nine different works, and many college dates. . . . he can tune his own piano if necessary, and once had to, when a heating system went out of order in Boston, and the piano's pitch fell with the temperature. Sanroma took his tools and adjusted the instrument in the middle of a program, to the cheers of the audience. . . . The **Bary Ensemble**, with its new violinist member, **Mary Becker**, has started its tour of 60 dates, coast-to-coast.

As contralto soloist with the National Operatic Quartet in October, **Winifred Heidt** also had several solo Civic Concert dates in the Middle West, Pennsylvania and New Jersey. On Oct. 6 she appeared as Azucena with the Philadelphia La Scala Company in Cleveland, and as Amneris in Hartford with the Connecticut Opera on Nov. 1. After rehearsal for Spring opera appearances, the contralto will resume her tour with the quartet.

Aubrey Pankey, baritone, was to include an interesting and timely song by Debussy in his recital at Hunter College on Dec. 9. Titled "Noel des Enfants Qui n'ont Plus de Maisons", it describes the destruction of French homes and schools. . . . **Rose Goldblatt**, Canadian pianist, performed a feat of memorizing when she appeared at the Brooklyn Academy of Music recently, learning an entire group of South American scores in three days, in order to replace a pianist with an injured finger—



Rose Goldblatt

did it so well that members of the audience asked her afterwards if she specialized in South American music. . . . **Biruta Ramoska** will be soloist with the Rochester Civic Symphony on Dec. 30 in a group of Oscar Straus works conducted by the composer. The Canadian soprano came to Straus's attention when she sang in his "Chocolate Soldier" and he requested her for his Canadian tour last season, a tour repeated during the Summer. She is also appearing on the radio, in recitals and operas. **Andzia Kuzak** numbered among other Summer dates appearances as the lead in "The Desert Song" in Dallas's Starlight Operetta season, the closing production and very successful.

Irma Petina has signed a run-of-the-play contract with Edwin Lester for "Song of Norway" in which she is now starring. . . . On Paderewski's birthday, Nov. 6, the Juilliard School received a gift from **Sigismund Stojowski** records of two addresses made by the famous pianist when he was Premier of Poland.

Walter C. Simon, pianist and composer, has February and March dates in Grove City, Pa.; Howe, Ind.; Lima, O.; Le Mars, and Ottumwa, Ia.

St. Louis Hails Symphony Novelties

Creston, Milhaud and Other Works Given Local Premieres

ST. LOUIS.—The second pair of symphony concerts on Nov. 11 and 12 introduced a new artist, **Wiold Malczynski**, pianist, as well as several unfamiliar compositions. **Vladimir Golschmann** opened his program with a first hearing of **Scarlatti's Suite** for String Orchestra as orchestrated by **Harold Byrns**. This was followed by the **Beethoven Fifth Symphony** and **Debussy's "Epigraphes Antiques"** (orchestrated by **Ernest Ansermet**). Mr. Malczynski essayed the **Chopin Concerto in F minor** with a ringing tone.

In Mr. Golschmann's absence, the third pair of concerts, Nov. 18 and 19 were led by **Harry Farberman**, assistant conductor of the orchestra. The orchestra responded to him nobly. The program opened with a first local hearing of **Grieg's "Aus Holberg's Zeit,"** followed by another novelty in **Paul Creston's Symphony No. 1**. This work was given a rousing reception. Its stimulating rhythmical content was excellently handled by Mr. Farberman and the orchestra. **Enesco's Roumanian Rhapsody No. 1** was stirring. The soloist was **Edith Schiller**, pianist, who gave a finished performance of the **Schumann Concerto**.

Uninsky Is Soloist

The concerts on Nov. 25 and 26 had a most interesting program opening with a first hearing of "Introduction and Marche Funèbre" by **Milhaud**. The strong rhythm was clearly outlined by Mr. Golschmann. A spirited performance of **Strauss's "Don Juan"** followed. The soloist was **Alexander Uninsky**, making his local debut, and his performance of the **Prokofiev Piano Concerto No. 3** was electrifying. With an accompaniment that was superb, this delightful work was heard under the very best circumstances.

The Symphony Society presented **Lily Pons** and **Andre Kostelanetz** in a special concert at the Kiel Opera House on Nov. 23. The program was skillfully arranged, opening with the **Prokofiev "Classical" Symphony** and containing also the **Ravel "Bolero"** and **Tchaikovsky "Romeo and Juliet"**. **Miss Pons** was heard in "Lo, Hear the Gentle Lark", "Les Roses d'Ispahan", the "Bell Song" from "Lakme", and the Mad Scene from "Lucia". She was in excellent voice and the entire program evoked tremendous enthusiasm. **HERBERT W. COST**

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Piatigorsky Plays In Kansas City

**Philharmonic Under
Efrem Kurtz Begins Pop
Concerts**

KANSAS CITY, Mo.—Gregor Piatigorsky is fast becoming one of Kansas City's favorite artists. His reappearance with the Philharmonic on Oct. 31 and Nov. 1 were accomplished with reiterated success. This time he played the Dvorak Concerto for Cello with noble tone and commanding technique.

The orchestra was led by Efrem Kurtz in the Second Symphony by Schubert. Its appealing melodies and in particular, the deftly contrasted variations of the Andante were well set forth. Numbers from the Ballet "Gayne" by Khatchaturian proved delightful novelties.

The first Pop Concert on Nov. 12, conducted by Efrem Kurtz, again attested to the ever-rising appreciation of the new conductor and his reorganized orchestra when a sold-out house applauded the well-chosen program with enthusiasm.

An innovation in sponsorship admitted 12,500 people to a Philharmonic concert in the Arena of the Municipal Auditorium Oct. 28 through the courtesy of a local drug company. Mr. Kurtz conducted. Dorothy Sarnoff and Oscar Levant were presented as soloists and the orchestra performed familiar favorites.

Duo-Pianists Play

The third pair of concerts in the regular Philharmonic series, on Nov. 14 and 15, began with a performance of Tchaikovsky's overture, "Romeo and Juliet". Robert and Gaby Casadesus, piano soloists of the evening, acquitted themselves with distinction in the Mozart Two-Piano Concerto in B flat. Mr. Casadesus returned at the end of the program to give a brilliant rendition of the Concerto in A major by Liszt. Hindemith's Metamorphosis on Themes by Weber was the intervening symphonic number.

Notable additions to the orchestra personnel this year include Sarah Nelson, first cellist, who was for two seasons first cellist of the Toronto Symphony and is a pupil of Piatigorsky; Melvin Walter, principal of the bass section, coming from the Pittsburgh Symphony; Betty Semple of Cincinnati, first trombone; Joseph Rizzo, first oboe, and formerly of NBC Symphony of Radio City; and Janet Remington of New York, harpist, David Van Vactor remains as the responsible assistant conductor and first flutist, also Alexander Murray as concertmaster. Other solo and key positions are Harold Newton, first viola; Albert Klinger, first clarinet; Gabriel Bartold, first trumpet; Merle Smith, first horn; Michele Perrone, first tuba; Ben Yudelowitz, tympanist, and Herb Johnson and Vera McNary of the percussion section.

Collaborating with Mabelle Glenn, music supervisor of the Kansas City public schools, Mr. Kurtz resumed the educational series of concerts for the schools on Nov. 16 in the Music Hall, playing a delightful program for the High School students, and continuing on Nov. 20 and 21 and Dec. 4 and 7 with elementary school concerts.

LUCY PARROTT

**Traubel Appears
In Louisville, Ky.**

LOUISVILLE, Ky.—The Louisville Community Concert Association under the management of William G. Meyer presented Helen Traubel in recital at the Memorial Auditorium on Oct. 10. Miss Traubel opened her program with three songs of Beethoven, followed by the aria, "Divinités du Styx" from Gluck's "Alceste". This latter aria proved the finest offering. A generous

group of Lieder included works by Schubert and Strauss. Accompanied by Coenraad V. Bos, Miss Traubel concluded her recital with selections from Wagner, and a group of English songs. H. W. H.

Cleveland Forces Return From Tour

**Rubinstein Is Soloist—
Ballet Theatre Gives
Three Performances**

CLEVELAND.—George Szell spurred the Cleveland Orchestra to such a pitch of symphonic endeavor that the programs of which he was guest conductor at Severance Hall, Nov. 2, 4, 9 and 11, reached a standard of virtuosity seldom achieved in the past by this group.

Seating capacity was taxed to overflowing at three of his concerts here and also at the Ann Arbor concert in Michigan which he conducted at the start of the orchestra's recent Mid-west tour.

In the first pair of Szell programs at Severance Hall the orchestra presented an inspiring performance of the Beethoven "Pastoral" Symphony. The full measure of Szell's musicianship was displayed in the presentation of his own arrangement of the Smetana String Quartet in E minor. A most engaging performance of Strauss's witty "Till Eulenspiegel" closed the program.

In the second pair of programs Mr. Szell and the orchestra joined the distinguished pianist, Artur Rubinstein, in a telling performance of the Rachmaninoff Rhapsody on a Theme of Paganini, played with unfailing clarity. Rubinstein joined the orchestra again in the delightful Mozart Concerto in A major (K488)—a particularly sparkling and polished performance.

These performances were matched by a profound exposition of the Hindemith Symphonic Metamorphosis on Theme by C. M. von Weber, a presentation that was a revelation of the artistic capacity of the Cleveland orchestra. A brilliant performance of the Smetana "Bartered Bride" Overture opened the program.

On returning from a Mid-west tour on which the orchestra in seven concerts played to a total of 22,000 concert-goers, the symphonists moved to Music Hall for a three-day engagement with the Ballet Theater. That ballet is popular in Cleveland was evidenced by the overflow audiences at each of the three performances. The dancers revealed a vigor and enthusiasm that went far towards making the performances a pleasure. Four ballets new to Cleveland were included, "Fancy Free", "Graduation Ball", "Waltz Academy" and "Lilac Garden". Revivals included "Petrouchka", and "Pillar of Fire".

ELMORE BACON

**Kaufman Appointed Manager
In Philadelphia**

PHILADELPHIA.—Schima Kaufman has been appointed manager of several young artists from the Curtis Institute of Music Alumni Association. Mr. Kaufman, who until now was publicist for the Philadelphia Orchestra Pension Foundation, Saul Caston, Louis Gesensway and others, will book the Curtis group individually and in pairs. Among the artists are singers, violinists, flutists, a harpist and a carillon player. Instrumental trios and quartets will be available as well. Also under Kaufman management is Julius Schulman, violinist, who will make six appearances with the Pittsburgh Symphony next season. Mr. Kaufman has also been named public relations counsel for the Philadelphia Musicians' Union.

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RECITALS IN NEW YORK

(Continued from page 12)

worth, and obviously felt each work on his program as a separate entity. Artur Balsam was at the piano, except in three new pieces by Lukas Foss, "Early Song," "Dedication" and "Composer's Holiday", in which the young composer accompanied Mr. Totenberg. The violinist's intensity of purpose was most happily expressed in Debussy's Sonata of which he gave a distinguished performance. Less suave than some we have heard, it captured the curious, almost tortured, spirit of the work.

The Bach E minor Sonata and the Mozart Concerto in G, No. 3, opened the program. It was not until he reached the Debussy music, however, that Mr. Totenberg was at his best. Mr. Foss's pieces are original, rhythmically exciting and very well thought out. Of the three, the "Dedication" seemed most direct and most eloquent. Mr. Totenberg played them very well. Paganini's Caprice No. 17, the Szymanowski-Kochanski Chanson Polonaise and Sarasate's Malaguena and Zapateado completed the list. Once again in the Szymanowski piece Mr. Totenberg revealed his affinity for contemporary music in a sensitive interpretation. S.

Max Kotlarsky, Pianist

Max Kotlarsky, pianist, gave a recital in the Town Hall on the evening of Nov. 15. He began his program with d'Albert's arrangement of the Bach G minor Passacaglia which was given with sonority and in good classical style. Following this came the beautiful Schumann Phantasie, Op. 17, which one does not hear frequently enough. In this the pianist exhibited well grounded technique though his tone was lacking in variety of color and tended in louder moments to become somewhat hard. The third movement was the best tonally. Following the intermission there were works by Bernstein, Schuman, Copland and Bowles and as a finale, Ravel's "Le Tombeau de Couperin" pleasantly played. H.

Wanda Landowska, Harpsichordist and Pianist

No sooner had the majestic opening chords of the B minor Passacaglia of Couperin sounded in Town Hall, on the evening of Nov. 19, than Wanda Landowska's audience was transported to the worlds of Couperin, Rameau, Bach, Vivaldi and Mozart. For Mme. Landowska never plays music in a vacuum, so to speak, or in a personal fashion imposed upon it at the expense of its intrinsic meaning and style. She relives and recreates it, and it is her love, her respect, her reverence which enable her to speak with such authority.

The Couperin work is built with wonderful symmetry, the massive opening passage alternating with variants in lighter and freer style, but always returning like an inexorable procession of fate. By registration and accent, Mme. Landowska emphasized its architectonic qualities. She played the familiar Rameau Gavotte and Doubles in accordance with the composer's autograph, and gave the exquisite ornamentation its proper structural significance.

The radiant and healthful joy which speaks to us from the canvases of Breughel warmed Mme. Landowska's playing of Bach's "French" Suite in E major. One could see the dancers in these spiritualized evocations, and sense their vigorous movement.

Mozart's Piano Sonata in D (K. 311) was enchantingly liquid in sound,



Max Kotlarsky Wanda Landowska

and lovingly phrased, without losing an iota of its strength or virility. Notable were the ornaments, neglected by almost all pianists, and omitted in all modern editions. In them and in the bold harmonies of the work, one senses Mozart's greatness of imagination.

The concert ended with Bach's "two Italian" concertos, his transcription of the Vivaldi Orchestra Concerto in D for Harpsichord and his own "Italian" Concerto in F. Mme. Landowska drew upon the full resources of the instrument in two sumptuous performances. A generous list of encores followed. S.

György Sandor, Pianist

György Sandor, pianist, heard several seasons ago, reappeared in Carnegie Hall after some months of army service, on the evening of Nov. 20. Mr. Sandor led off with one of Busoni's lesser perversions of Bach, the Toccata, Aria and Fugue in C. Of the three sections, the last was the best, as the announcement of the themes was always clear and incisive. There was, however, a tendency to run away with the development in more than one place. Mozart's Rondo in D which followed was less interesting, but Brahms's Intermezzo in E flat minor, was about the best playing of the evening. The Liszt B minor Sonata seemed unduly long and was unconvincing a great deal of the time. There were also works by Chopin, Liszt, Fuleihan, Bartok and a first New York performance of the pianist's own arrangement of Dukas's "The Prentice Sorcerer".

Mr. Sandor has deft fingers and boundless technical equipment. At present, his playing lacks spiritual appeal and he frequently strives for more tone than any piano is capable of producing musically. With such fine technique, it would seem that the other things might be acquired. H.

Dorothy Minty, Violinist

Dorothy Minty, a statuesque lady, sheathed in black and pursued on the stage by a spotlight gave a violin recital at the Town Hall the evening of Nov. 20. Miss Minty has been heard in this city before and at intervals of four years. She really has no need to vanish from the public view for such long stretches, since she is a good artist who has more to offer than many others who fiddle periodically in the sight and hearing of men.

Her program began with Handel and Bach—the familiar Sonata in D by the one, the unaccompanied Sonata in A minor by the other. The Glazounoff Concerto followed and then Debussy's Sonata, of late vintage, for violin and piano. Shorter pieces by Castelnuovo-Tedesco, Medtner and Kompaneyetz terminated the list. It might as well be added at this point that the performer had the benefit of George Reeves's inestimable accompaniments.

Miss Minty, who administers violin



György Sandor Dorothy Minty

instruction at the Juilliard School, is herself admirably taught. One of the first elements which forces itself on the attention is the notable breadth and controlled sweep of her bowing, manifest in practically everything she does. The accuracy of her finger technique, moreover, results in an uncommon purity of intonation and she contrived with surprising success to defy the atmospheric handicap of a particularly villainous night. There are, to be sure, not a few players who command a tone of more sensuous charm and deeper warmth and it may freely be granted that in the double stops of the fugue in Bach's sonata the sounds she obtained were not always as immaculate as in the less exacting work of Handel. However, the technical address, the finished phrasing, the musicianship and consistent vitality of her performances lent the recital an unusual distinction. P.

Boris Koutzen, Violinist

The recital given at the Town Hall on the evening of Nov. 22 by Boris Koutzen, Russian violinist (who is, incidentally, the head of the violin department at the Philadelphia Conser-

(Continued on page 26)

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Carroll Glenn

The Metropolitan Musical Bureau, Inc., announces the addition of three new starring attractions to its list: Jennie Tourel, former leading mezzo soprano of the Paris Opéra Comique and now of the Metropolitan Opera; the brilliant young American violinist, Carroll Glenn, who gave her annual Carnegie Hall recital on Dec. 3; and Nan Merriman, young American mezzo soprano, who, in addition to concert and opera appearances, is heard weekly on the air in "Serenade to America".

Miss Tourel, who has sky-rocketed to a foremost position among the great concert attractions of the day, came to this country in 1941. Her reputation as an opera singer, particularly in the roles of Carmen and Mignon, had preceded her, but she first caught the attention of the American public as soloist with the New York Philharmonic under Arturo Toscanini. In less than two months after that, she had appeared as soloist under Serge Koussevitzky and Leopold Stokowski, was acclaimed by critics and public, and created a sensation with her first Town Hall recital in November 1943. Shortly after, she was engaged to sing leading roles at the Metropolitan. Miss Tourel has been heard since as soloist with the major orchestras throughout the country, in two extended recital tours, and on the air, including the Telephone Hour. Last

Summer she made her first South American tour in opera and recital, rousing her Latin-American audiences to wild demonstrations of enthusiasm.

Carroll Glenn, in the short time she has been before the public, has made a record for herself as the first and only young artist to win all four major prizes offered in open competition to promising musicians in this country, namely, the Naumburg Foundation, the Town Hall Endowment Series, the \$1,000 Prize of the National Federation of Music Clubs, and the Schubert Memorial Award. Last season she played a total of 61 performances, 28 with symphony orchestra. Her accomplishments have brought her recognition from three national magazines—*Newsweek*, *The American Magazine*, and *Mademoiselle*—all of which chose her as the outstanding young artist of the year (1942). In 1943, Miss Glenn was married to the

brilliant pianist Eugene List, now Staff Sergeant in the U. S. Army.

Twenty-year-old Nan Merriman may be said to have begun her career by winning the contest to sing an Easter Sunrise Service in the Hollywood Bowl, a performance that was widely broadcast and also televised. In 1942 she won the Cincinnati Summer Opera Auditions, and in 1943, the \$1,000 Prize of the National Federation of Music Clubs in its biennial singing contest. As soloist with orchestra, she has had the honor of singing under Toscanini, by his request, has appeared with the Pittsburgh Symphony under Bakaleinikoff, and the Cincinnati under Goossens. In January she will have three appearances as soloist with the New York Philharmonic-Symphony. In opera she has appeared as guest artist with the Cincinnati Opera, in the Dayton Opera Festival, and in the Hollywood Bowl.

Kindler Plays "Ode to the Brave"

Baltimore Hears New
Work Given by the
National Symphony

BALTIMORE—The world premiere of Franz Bornschein's symphonic composition "Ode to the Brave", was a significant occasion, marking a signal honor for the Baltimore composer and acknowledged with a sincere ovation and esteem by the capacity audience at the Lyric Theatre recently.

The new work by the Baltimore composer received an exciting interpretation by the National Symphony under Hans Kindler who, appreciating the qualities of the score, memorized it to present it freely for its first hearing.

"Ode to the Brave" was written as a tribute to the men who lost their lives in the sinking of the famous aircraft carrier *Hornet* at the battle of Santa Cruz in 1942. The score was composed in December 1943. The work bears the prefatory lines quoted from William Collins:

How sleep the brave who sink to rest
By all their country's wishes blest!
By fairy hands their knell is rung
By forms unseen their dirge is sung.

The score begins with delicate restraint, suggesting a seascape; a soft

echoing knell leads to a theme of sacrifice in the strings and builds mystically to a sinister theme of strife leading to an ultimate climax representing the shattered dreams of the young heroes. After an abrupt silence, the work ends in an ethereal fashion. In its use of instrumental coloring and mood the score marks the composer's sensitivity and shows his graphic style effectively.

The audience received the work with deep appreciation and gave Dr. Kindler and the composer an ovation. The soloist of the evening, Egon Petri, pianist, presented Liszt's Concerto No. 2 masterfully and was applauded vigorously. The "Carnaval Romain" of Berlioz and the Brahms Fourth Symphony were played with fine spirit and artistry. F. F.

Nies-Berger Appointed To Brooklyn Society

Edouard Nies-Berger, organist of the New York Philharmonic-Symphony, has been appointed successor of Carl Bamberger, founder and conductor of the Brooklyn Oratorio Society, who has resigned that post in order to devote his time to the Southern Symphony of Columbia, S. C., of which he is now director.

Mr. Nies-Berger won recognition as a choral and orchestral conductor in this country and abroad. Both in Belgium and in the Baltic States he has led important orchestras. In Los Angeles he was for a number of years director of the Temple Oratorio Society. On Dec. 17 Mr. Nies-Berger is to appear as guest-conductor of the Brooklyn Oratorio Society at the Academy of Music. His own choir of the Episcopal Church of the Messiah and Incarnation, Brooklyn, will join forces with the Oratorio Society in a program of Christmas music, at which two Bach cantatas will be presented under Mr. Bamberger.



Franz Bornschein

Seattle Welcomes Ballet and Recitals

Six Performances Offered by
Dancers—Casadesus Gives Concert

SEATTLE—The Ballet Russe de Monte Carlo gave six performances at the Cecilia Schultz Theater Nov. 8-12. Alexandra Danilova was the only outstanding star. Three new ballets were introduced: "Ballet Imperial"; "Le Bourgeois Gentilhomme" and "Dances Concertantes." Emanuel Balaban directed the orchestra, which was augmented by members of the Seattle Symphony. The music, played by such a fine orchestra, added immeasurably to the enjoyment of the Ballet.

Robert Casadesus opened the concert season at the University of Washington Nov. 21. Beethoven's Variations in C minor were followed by a masterful reading of the Sonata in B flat minor, Op. 35, of Chopin. Other programmed works were by Schumann, Liszt and Debussy.

Martial Singher was heard in a varied program, accompanied by Paul Ulanowsky. The New York City Opera appeared in a performance of "The Gypsy Baron". The Don Cossack Chorus was heard and the Hart House String Quartet opened the Chamber Music Series of the University of Washington. N. D. B.

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Josef Lhevinne, Distinguished Pianist and Teacher, Dies at 69

Josef Lhevinne, pianist and teacher, died of a heart ailment at his home in Kew Gardens, Long Island, on Dec. 2. He would have been 70 years old on Dec. 14. Mr. Lhevinne had suffered a heart attack in California in August, but since his return home had apparently been in good health. His last public appearance was in the Lewisohn Stadium on July 31, last, when he played the B flat minor Concerto of Tchaikovsky with the Philharmonic-Symphony.

Born in Moscow, Mr. Lhevinne began taking piano lessons when very young and at the age of four became the pupil of Wassily Safonoff at the Moscow Conservatory. When 14, he made his debut at the annual concert given in honor of Anton Rubinstein, having been selected by Rubinstein himself. He played the "Emperor" Concerto of Beethoven. It is said that when the concert began, the young pianist slipped into the conductor's room and went to sleep! He was fortunately discovered by the matron employed by the conservatory to look after the younger pupils, just in time to be pushed onto the stage for his part in the program.

On graduating from the conservatory he won the gold medal for piano playing and the Rubinstein Prize awarded annually in Berlin. Shortly after leaving the conservatory he married, being a student at the same time. He toured as accompanist and assisting pianist to a singer and later made a solo tour at a fee of about \$125 a concert which at the time seemed a large figure to him.

Began Teaching in Tiflis

His reputation as a soloist was growing and besides concertizing he became teacher of piano in 1900, at the school of the Imperial Russian Musical Society in Tiflis. The directors of the school were so surprised at his youthful appearance when he first presented himself that they declared he must do something to look older so he forthwith grew a beard which he later discarded.

With his wife he began to give occasional concerts of two-piano music, but it was many years later when they became known as one of the most important two-piano teams. However, after two years at Tiflis, he returned to Moscow and taught at the conservatory where he had been a student besides making concert tours.

Following the Revolution of 1905, on the advice of his teacher, Safonoff, he decided to make a tour of the United States. He arrived in this country in 1906, only to find that the manager who had undertaken his tour, had gone bankrupt and disappeared. Disheartened, he made up his mind to return at once to Russia, but nevertheless, made his American debut with the Russian-Symphony Orchestra under Modest Altschuler in Carnegie Hall on Jan. 27, 1906. Mr. Altschuler warned him ahead that he had no money for advertisement nor could he pay him any fee. His success was such, however, with both critics and public that the day following his concert, he received a contract from the Steinways for \$10,000 plus expenses for himself and his wife. The following season he gave more than 100 concerts throughout the country.

In spite of his success here, he continued to regard Berlin as his home until the World War I, when with his wife he was interned as an enemy alien. Most of their savings, invested in Russian securities, were swept away and they were forced to live on borrowed money until they could come back to America, which they did as soon as possible after the



Josef Lhevinne

Armistice, and at once took out citizenship papers. From then on, they made their home in New York. He toured the United States every year from 1920, and appeared in Latin America. He also played in Europe in 1926, 1929 and 1937.

Both Mr. and Mrs. Lhevinne later became members of the faculty of the Juilliard School of Music. Their two-piano recitals were also very popular.

Mr. Lhevinne's wife, Rosina, survives him, also a son, Don, a member of the American Air Forces, and a daughter, Marianne, residing in Hollywood.

A funeral service for Mr. Lhevinne was held on Dec. 7 in the concert hall of the Juilliard School of Music, including a musical program by faculty members and students. Ernest Hutcheson and Sascha Gorodnitzki played works by Chopin. Olga Samoroff Stokowski praised Mr. Lhevinne as "a person of deep sincerity, inspired by the ideals of art" who used his "great technique for the recreation of music, and not for vulgar display." Mr. Lhevinne was buried in Maple Grove Cemetery, Richmond Hill, Queens.

Obituary

Margarete Dessoif

Word was received in New York recently of the death in Locarno, Switzerland, on Nov. 27, of Margarete Dessoif. She was 70 years old.

Miss Dessoif, whose father conducted the world-premiere of Brahms's first Symphony at Karlsruhe in 1876, was born in Vienna on June 11, 1874. She received her musical education largely at the Frankfort Conservatory and studied singing with Jenny Hahn. She founded the Dessoif Frauenchor, the Frankfort Madrigal Vereinigung and the Bachgemeinde. Coming to the United States in 1923, she became choral conductor at the Institute of Musical Art. The following year, with Angela Diller, she formed the "Adesdi Chorus" of female voices and three years later, the A Cappella Singers, an organization of mixed voices. In 1929, the two were combined as the Dessoif Choirs, later led by Paul Boepple. The policy of the choruses was to present unknown and

Los Angeles Enjoys Opera Performances

LOS ANGELES.—The San Francisco Opera Company was welcomed at the Shrine Auditorium with the biggest box office ever garnered from six performances. Gaetano Merola and managers, Paul Posz and L. E. Behymer closed the short span of grand opera from Oct. 30 to Nov. 5 with rejoicing. Neil Petree, chairman of the general committee and Mrs. Arthur Bergh, chairman of the women's committee and the Opera Guild were congratulated by Mr. Behymer and he, in turn, was tendered the first annual award of merit from the Opera Guild for his services to this community. Mayor Fletcher Bowron took part.

The operas "Lakmé" and "Lucia" with Lily Pons caught more of the public's approval than the others. Raoul Jobin was a notable success in opposite roles. Stella Roman excelled in the performance of "La Forza del Destino" and Baccaloni, of course, with the bass Ezio Pinza and Ivan Petroff, were the male singers who scored the highest. "Falstaff" conducted by William Steinberg was one of the outstanding performances of the Los Angeles season which closed with Merola's elaborate production of "The Tales of Hoffmann". I. M. J.

OPERA

(Continued from page 8)

the part sometimes imposes an excessive burden on his relatively light tones, is well conceived and executed, while the Hunding of Alexander Kipnis remains one of the most portentous and sinister to be seen.

By much the best of the women concerned, Helen Traubel sang with a beauty and a warmth she has rarely surpassed and the high notes of the Valkyr's Cry gave her little trouble this time. Furthermore, her tones gained in freshness and beauty as the afternoon progressed. But wherever did she ever unearth that wig with what looked dangerously like a large bald spot on the top of Brünnhilde's head when she removed her helmet? The Sieglinde of Rose Bampton, in spite of some effective dramatic moments, is vocally handicapped in a variety of ways and the singer sounded badly spent by the time the last act was reached. Mme. Thorborg's Fricka, dependable in its routine, suffered from faults of intonation in several crucial episodes. The Valky-

rie ensemble sang substantially as it usually does. The work of Beal Hober and of Jeanne Palmer, the debutantes of the day, can scarcely be appraised on the strength of their labors in this opera.

The cuts practised on the score occasioned poignant regrets—particularly those 94 bars eliminated from the close of the "Todesverkündigung" and, more even than this, that barbarous deletion of 136 measures (from "deinen leichten Sinn lass dich denn leiten" to "Doch fort muss ich jetzt") in the final act. P.

"La Traviata," Dec. 2

Licia Albanese stepped into the breach in place of the indisposed Bidu Sayao at the first performance of "La Traviata" on the evening of Dec. 2, and scored a well deserved triumph. Violetta is one of her best roles, and she received ovations for the rich gifts as a singing actress she displayed on this occasion. Her first act was brilliant, the big arias well sung, and as the role develops in pathos and suffering, so did her portrayal deepen and darken, until the death scene was a fine example of expressiveness.

Sharing honors were Leonard Warren and Charles Kullman. The baritone brought a great deal of restraint and finesse to the role of Germont, so that his acting fitted the dramatic scene excellently. His beautiful voice was almost too much repressed, however, in the "Di provenza il mar", where one could have wished for more of the ringing sonority that he can give. In fact, the vocalism, as such, was on the small side all evening, though the artistic effect of the drama and the ensembles did not suffer thereby. Mr. Kullman sang with the verve and emotional intensity that are familiar to his admirers. Maxine Stellman, Mona Paulee, Alessio De Paolis, George Cehanovsky, Louis D'Angelo and Lorenzo Alvario took the smaller roles. Cesare Sodero conducted. The practice of raising the curtain slowly on the desolate stage view during the prelude to the last act is still a disturbing one, and detracts from the effectiveness of the music. Q.

A Correction

In an item in MUSICAL AMERICA for Dec. 10, the address of Emma Loeffler de Zaruba, teacher of singing, was incorrectly given as 206 West 57th Street. Mme. de Zaruba's studio is located at 205 West 57th Street. A number of her pupils from California have come East to continue studying with her.

little known works. Following the death of Kurt Schindler in 1935, Miss Dessoif also conducted concerts of the Schola Cantorum.

An automobile accident in 1936 caused Miss Dessoif to retire from active musical life and after a farewell concert in her honor, in the Town Hall, directed by Mr. Boepple, she returned to Europe. For two years she lived in Vienna but since 1938 had made her home in Locarno.

Richard L. Moore

CHATTANOOGA, TENN.—Richard L. Moore, father of Grace Moore, grand opera and motion picture star, died at his home here on Nov. 27, after a brief illness. Mr. Moore was a prominent department store executive.

Florence Foster Jenkins

Florence Foster Jenkins, soprano, and founder, in 1917, of the Verdi Club, died on Nov. 26, at her home in New York. While her age has not been stated, she is believed to have been in the late seventies.

In private life, the widow of Dr. Frank Thornton Jenkins, she received

her musical education in Philadelphia and later taught there. She was a former president of the National League of American Pen Women. Mrs. Jenkins's last public appearance was in a recital in Carnegie Hall on Oct. 26, last. Shortly after, she suffered a heart attack and failed to rally.

Elaine De Sellem

CHICAGO—Elaine De Sellem, contralto, who sang with the Aborn Opera Company a generation ago, died in hospital here following an operation, on Dec. 2. After her retirement from the stage she devoted her time to teaching. She was a member of the faculty of the American Conservatory of Music and president of the American Opera Association. M. M.

Marie Van Krehbiel

Marie Van Krehbiel, widow of Henry E. Krehbiel, who, for 43 years until his death in 1923, was music critic of the New York Tribune, died in hospital on Nov. 23, in her 88th year. She and Mr. Krehbiel were married in 1896.

Milstein Appears Under Ormandy

Philadelphia Hears New Composition By Virgil Thomson

PHILADELPHIA. — The Philadelphia Orchestra's concerts of Nov. 17, 18 and 20 under Eugene Ormandy's leadership offered an attractive program with Nathan Milstein as soloist in Tchaikovsky's Violin Concerto in D. Distinguished by aplomb and virtuosity, his interpretation found enthusiastic favor.

Special interest was attached to the initial concert performances of Virgil Thomson's Suite of musical portraits: "Bugles and Birds", Cantabile for Strings, "Tango Lullaby", Fugue and "Percussion Piece". The composer conducted and had fine co-operation from the orchestra in the presentation of his work. The audience registered enjoyment and Mr. Thomson bowed several times to hearty applause.

The remainder of the bill was Sibelius's Seventh Symphony and Ravel's "La Valse".

At the concerts of Nov. 24 and 25, Samuel Mayes, principal cellist, won resounding plaudits as soloist in Victor Herbert's Concerto in E minor. In technique and other matters the young artist manifested accomplishments of a high order although these

might have been displayed to better advantage in a more rewarding composition. Mr. Ormandy and his associates supported Mr. Mayes well in their share of the proceedings and accounted for a spirited but rather hurried reading of Beethoven's Eighth Symphony. Other items were Dukas's "L'Apprenti Sorcier" and Edmund Rubbra's orchestral version of Brahms's Variations and Fugue on a Theme by Handel.

WILLIAM E. SMITH

Met Performs For Philadelphians

PHILADELPHIA. — A series of ten performances by the Metropolitan Opera Association was launched at the Academy of Music on Nov. 28 with "Tristan and Isolde". A virtually capacity audience witnessed a presentation of the Wagner music-drama that proceeded on gratifying levels as to the qualities of the singing and the exposition of the orchestral score under the supervision of Erich Leinsdorf.

In the title roles, Lauritz Melchior and Helen Traubel rendered splendid service to their music. Each was in fine voice and sang with a vigor and freshness that earned admiration. Making her debut with the organization, Blanche Thebom revealed vocal and histrionic endowments as Brangane that augured well for her future appearances. Alexander Kipnis's King Marke had the tonal authority and dramatic validity expected from this able artist and Herbert Janssen was effective as Kurvenal. Other parts engaged Emery Darcy, John Garris and Gerhard Pechner.

W. E. S.

La Scala's "Barber" Pleases Philadelphia

PHILADELPHIA. — The Philadelphia La Scala Opera Company's performance of "The Barber of Seville" at the Academy of Music on Nov. 15 was one of the finest and brightest presentations of the opera heard in this city in many years. The capacity audience had good reasons for its enthusiasm as the singing and acting were delightful; the production moved with the right pace and spirit, and the orchestral score benefited by a happy reading under Giuseppe Bambo-schek.

The Barber was sung by Carlo Morelli. In voice and action his characterization was superior. Hilde Reggiani as Rosina and Bruno Landi as Count Almaviva in their solos and duets sang with great artistry and their stage business was agreeably accounted for. The part of Dr. Bartolo enjoyed a peerless interpretation by Salvatore Baccaloni. Nino Ruisi sang Don Basilio. Mildred Ippolito and Francesco Curci completed the roster.

W. E. S.

Annual Bach Festival Given in Los Angeles

LOS ANGELES. — The annual Bach festival conducted by Arthur Leslie Jacobs took place Nov. 17, 18 and 19, ending with the Mass in B minor. Arthur Poister was the first soloist, programming major works for organ. Recorder players from the University of California were an innovation. High School boys and girls trained by Supervisor Louis W. Curtis, William Hartshorn and William Phillips, gave an outstanding program of cantatas, and the All-City High School Orchestra was heard to advantage in the Prelude, Chorale and Fugue in G minor.

The new quartet assembled by Feri Roth played the second concert of the Coleman series in Pasadena Nov. 19. A new Korngold work, Suite for two violins, cello and piano with Paul Wittgenstein at the piano proved to be in this composer's best vein.

ALBANESE HAILED IN ROCK SPRINGS

Front Row, Left to Right: Theodore Paxon, Licia Albanese, Mrs. T. O. Revill, Mrs. George Duzik, T. O. Reavill. Second Row: Mrs. Richard Bertagnoli, Mrs. W. T. Nightingale, Mrs. Jack Rowse, Lillias Wise and Mrs. W. P. Sheffer



ROCK SPRINGS, WYO. — Licia Albanese appeared as the first artist for the Community Concert Association with her accompanist, Theodore Paxon. A luncheon in honor of the

artists was arranged by W. T. Nightingale, president of the association, prior to the concert. Others to appear in the series include William Primrose and Marina Svetlova.

Twentieth Century Hears de Menasce Works

PHILADELPHIA. — The Twentieth Century Music Group inaugurated its sixth season on Nov. 27 at the Philadelphia Art Alliance. Louis Gesensway's interesting and provocative Duo for Violin and Viola was played by Anthony Zungolo and Paul Ferguson. Jacques de Menasce demonstrated his ability to write well-sounding music and his adroitness as a pianist in his Sonata No. 2. He also played Vittorio Rieti's Sonata in A flat. As accompanist, Mr. de Menasce supported Lonny Mayer, soprano, an artistic interpreter of several of his songs and others by David Diamond and Paul Hindemith.

The Choral Society of Philadelphia on the same evening opened its series with Saint-Saens' "Samson and Delilah" at Drexel Institute Auditorium. Henry Gordon Thunder conducted; the principal solo parts were sung by Nancy Fishburn, Arthur Abbott, Charles Conner and Philip Mitchell, and musicians from the Philadelphia Orchestra performed the accompaniments.

The Voge Opera Group of New York at the Philadelphia Musical Academy on Nov. 26 presented scenes from several operas. Simultaneously, a Labor Educational Forum recital presented Veda Reynold, Harry Goro-detzer and Louis Kazze.

The Philadelphia Music Teachers Association opened its season at Presser Auditorium on Nov. 29. Geoffrey O'Hara, composer-pianist, appeared as guest-speaker and as accompanist for several of his songs sung by Catharine Latta.

W. E. S.

Philadelphia Hears All-American Program

PHILADELPHIA. — A program of American Music given at the Bellevue-Stratford on Nov. 15 was arranged by the Liberty District of the National Federation of Music Clubs. Harl McDonald's Three Poems on Traditional Aramaic Themes enlisted

(Continued on page 27)

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Tenor

RECITALS IN NEW YORK

(Continued from page 22)

vatory of Music and at Vassar) ended better than it began. The first half of the program was discouraging. The artist got off to an indifferent start with a rough and insensitive performance of Beethoven's C minor Sonata, to which Vladimir Padwa contributed a heavy-handed treatment of the piano part. Mr. Koutzen showed up better in a trivial Nocturne by Medtner and a trashy Valse-Scherzo by Tchaikovsky, but neither of these really sufficed to elevate the artistic level of the affair.

With Bach's unaccompanied Sonata in A minor that followed the pause for relaxation and cigarettes, Mr. Koutzen's playing abruptly underwent a sea-change. This work he delivered with a smoothness and finish wholly different from what had marked the interpretation of Beethoven, and even the fugue was disfigured by virtually none of that scratching and falsity of intonation which had rendered the preceding half hour a good deal of a trial. After Bach, the soloist reverted to the chamber musician he is gratefully known to be and, leading an ensemble that further consisted of Bernard Robbins, violin, Carlton Cooley, viola, and Harvey Shapiro, cello, he performed his own Quartet in B, No. 2, which this year won the award of the Society for the Publication of American Music.

The composition, in three movements, possesses qualities of unusual merit. It is well conceived and developed, effectively scored and its thematic content stands above the average. The first allegro, firmly knit, includes some ingenious contrapuntal workmanship; the andante, on the other hand, wears the stamp of genuine feeling. It was warmly played and cordially received.

Fritz Kreisler, Violinist

The annual visit of Fritz Kreisler is ever an occasion for special rejoicing for the host of friends and admirers who have followed the career of the noted violinist with almost re-



Boris Koutzen

Shura Dvorine

ligious devotion these many years. His recital in Carnegie Hall on the afternoon of Nov. 25 was an even happier event than usual, however, for Mr. Kreisler, his hair a little grayer, his face a little more heavily lined, was in better form than he has been in several seasons and he gave performances of a series of taxing works which brought the huge audience to its feet in cheering acclaim.

He set himself a weighty task at the very outset with Bach's Partita No. 1 in B minor for unaccompanied violin. Younger and nimbler fingers than Mr. Kreisler's frequently falter in the spreads, double-stops and tortuous bowings of this set of five dances, but his intonation was sure, his bow arm carefully controlled and, above all, his interpretations rich, confident and mature. The Mozart Concerto No. 3 in G was even finer in detail and more masterful in sense of style. The Adagio, particularly, was given with a warmth and humanity of feeling which few other performers have the necessary experience or mellowness of years to achieve.

The recital proceeded from there with a Schubert Rondo; a Hungarian Rondo of Haydn, arranged by Kreisler, Spanish dances by Arbos and Falla, and, of course, the inevitable string of encores which could have gone on endlessly if the recitalist had not called a halt. Carl Lamson was, as ever, a devoted and able collaborator at the piano.



Fritz Kreisler

Martial Singher

fully projected. The final item, "Ballade de Frère Panuce," dedicated to Mr. Singher by its composer, Yvonne Desportes, was only mildly interesting. As the audience declined to move, Mr. Singher added four or five encores, closing with the "Marseillaise" as he had opened with "The Star Spangled Banner".

The singer's voice seems to have taken on a new beauty since last year. Its quality is more mellow. In spite of his perfect stage manner his clavicular breathing, necessitating a constant heaving of the shoulders, was disturbing to the eye even though he had complete control of his breath and phrased beautifully. A fine-spun pianissimo, hardly more than a thread of tone, was clearly audible from far away, denoting careful production.

It was an evening of unparalleled singing and one could only have wished for a more varied and more interesting list. Too much cannot be said for the magnificent accompaniments of Paul Ulanovsky.

Shura Dvorine, Pianist

It will be more than surprising if, in the years to come, the name of Shura Dvorine does not acquire uncommon distinction. For this 21-year-old pianist from Baltimore, whose New York debut at the Town Hall on the evening of Nov. 27 was an occasion to remember, is a young man of extraordinary talent who needs chiefly the ripening effect of years and experience to develop into an artist of perchance commanding importance. Even at this early stage his musical instincts are of the soundest and his equipment can only be defined as exemplary.

There is nothing of the verdant beginner about Mr. Dvorine. He has the poise and the cool assurance of a veteran, unconcerned with superficialities and occupied solely with discharging a high musical task. All of which does not mean that his manner is aloof or forbidding; on the contrary, for all his seriousness he means himself with a winning simplicity and candor.

He offered a program of no slight exaction, which permitted one to estimate his gifts from a number of angles. Its first half contained Scarlatti's Sonata in E, Busoni's thunderous transcription of Bach's Organ Prelude in E flat and the ensuing "St. Anne's" Fugue and—greatest challenge of all—Beethoven's Sonata, Op. 111. The second half dealt with Chopin's Nocturne in B, a Mazurka and the B minor Etude and, in conclusion, with pieces by Copland, Nabokov, Stravinsky and Debussy.

Mr. Dvorine made no stylistic experiments with Scarlatti. He played it with exceptionally beautiful tone as straight piano music and without efforts to approximate on the modern keyboard the capricious sounds and the varied registers of the cembalo. Where he did contrive to suggest a different instrumental idiom was in Busoni's formidable Bach translation. Here he not only frankly aimed for (and achieved with remarkable success) the illusion of multiple organ sonorities but disclosed also an exceptional power and a massive drive. His tone, heavy, was never muddled and a technical element that stood out


conspicuously in his stunning performance was the splendor of his octaves. Externally, Mr. Dvorine played Beethoven's last sonata in a well planned fashion and the variations in the second movement were remarkable among other things, for the evenness of his trill and for his beautifully nuanced tone in cantabile and running figure work. But the deeper meanings of the sonata still elude him. The newcomer's phenomenal octaves doubtless explain his inclusion of Chopin's B minor Study. But Chopin's distinctive *morbiditas* is, at this stage, rather alien to his temperament.

Menuhin Plays New Bartok Sonata

What a delightful surprise! Not one-half, or two-thirds, but all of Yehudi Menuhin's program in Carnegie Hall on the evening of Nov. 26 was devoted to the best music available for violin, and included on it was a major work by a contemporary master, for violin alone, calling for the utmost concentration from the listener. And the audience, which packed the hall and filled the stage, applauded him just as heartily as if he offered the usual assortment of concertos with piano accompaniment and show pieces which make up the average virtuoso's program. Mr. Menuhin played Beethoven's Sonata No. 1 in A, Op. 30; Schumann's Sonata No. 2 in D minor, Op. 121; Bela Bartok's Sonata No. 3 in G for violin alone, composed this year and heard for the first time, and Six Rumanian Dances, also by Bartok.

The Bartok sonata for violin alone was played with such transcendent virtuosity that one found it hard to think of the music apart from Mr. Menuhin's magical skill. Its movements are marked tempo di ciaccona, fuga, melodia (adagio) and presto. Though designated as "in G" the ton-

(Continued on page 28)



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Martial Singher, Baritone

At his second New York recital appearance, in the Town Hall on the evening of Nov. 26, Martial Singher, baritone of the Metropolitan Opera, once more demonstrated that as a singer of songs he has few peers in the past and almost none in the present. This was true in spite of the fact that the artist's program was a monotonous one, more than one of the songs being quite uninteresting. It was an all-French list and concerts which are all-anything offer a challenge.

Lully's "Bois Epais" which began proceedings, was well done and was an excellent start. Followed an "Invocation et Hymne au Soleil" from Rameau's "Les Indes Galantes", a fine piece of declamatory singing and an interesting work. The Eighteenth Century "Tambourin" with its swift patter, had to be repeated. Blondel's air from Grétry's "Richard Coeur de Lion" ended the group. The second group had songs of Duparc and Gaubert which may be passed over. Even Mr. Singher's exquisite art was able to make them only tolerable. Of the two songs from the Auvergne arranged by Canteloube, the "Chanson de Labour" was the better. Four Debussy songs brought some fine singing especially the setting of Baudelaire's "Jet d'Eau". Ravel's Quatre Chants Populaires began with the charming Yiddish "Mayerke mein Sühn" which Gogorza introduced to us many years ago. This was beauti-



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CONTRALTO WELCOMED IN DUBUQUE

Left to Right: Herman Lott, Third Vice-President of the Dubuque Civic Music Association; James Carpenter, President; Christine Johnson; Mrs. Clyde Ellsworth, Second Vice-President; Mrs. Frank Hardie, Secretary; A. A. Rhombert, First Vice-President, and Edward Hart, Accompanist

DUBUQUE, IA.—Christine Johnson, contralto of the Metropolitan Opera, opened the 1944-45 season of the Dubuque Music Association. This marks the 21st consecutive season of Civic Music in Dubuque, a successful and

distinguished record. The other events scheduled for this season include Stanley Need, pianist; the Salzedo Ensemble, and the Cincinnati Symphony, with Eugene Goossens as conductor.

Philadelphia

(Continued from page 25)

the Matinee Musical Club Orchestra, Ben Stad, conductor. Choristers from the Matinee Musical Club and the Philadelphia Music Club sang numbers by Harry Sykes, H. Alexander Matthews and Geoffrey O'Hara with the respective composers as leaders. Also listed were choral works by Frances McCollin and Carl Mueller. Piano compositions, played by Raymond Young and Myra Reed, included Harold Morris' "Set of Six" and Celeste Heckscher's "Old French Dance". At a luncheon preceding the concert there were addresses by Mrs. Guy Patterson Gannett, Otto Luening and James Francis Cook, District President Mrs. Arthur T. Hafela, presided.

W. E. S.

Philadelphia Plans Benefit Concerts

PHILADELPHIA—A series of three concerts will be given for the benefit of the Philadelphia Orchestra Pension Foundation's fund. The first, on Dec. 22, will be a Brahms-Wagner program. Eugene Ormandy will conduct and Yehudi Menuhin will appear as soloist. The second event is to be a sonata recital by Joseph Szigeti and Claudio Arrau. For the third concert plans are not yet completed but an orchestral-choral program is projected.

This season's children's concerts on Dec. 16, Jan. 6, March 3 and 31, and April 21 also are being given for the benefit of the pension foundation. They will be led by Mr. Ormandy, Saul Caston, and Loren Maazel. Talented youthful soloists and special attractions will be featured. Mary van Doren will be commentator.

W. E. S.

Philadelphia Music Clubs Present Recitals

PHILADELPHIA—The Duo Music Club's seasonal activities began with a recital at the Bellevue-Stratford on Oct. 12. Participating artists were Lily Homstrand Fraser, contralto; Metta Tabor, cellist; Jean Deem and Nina Prettyman Howell, pianists. Lewis James Howell discussed "Important Events in Musical History."

The Philadelphia Music Club's season was launched with a concert in the Barclay ballroom on Oct. 24. Floria Hunter, soprano; Catherine Latta, mezzo-soprano; Elizabeth Schumacker, pianist; Alyce Bianco and Mary Worley, accompanists, collaborated in an attractive program that included among several offerings, a group of songs by Paul Nordoff.

W. E. S.

Stradivari Honored In Quaker City

Instruments Owned by Paganini Are Played by the Curtis Quartet

PHILADELPHIA—Under auspices of the Philadelphia Art Alliance and the supervision of William Moennig, Jr., there was an observance of the Tercentenary of Antonio Stradivari's birth from Nov. 13 to 26. Through arrangements made by Mr. Moennig nearly 20 Stradivari violins and other instruments were secured for exhibition, many of them owned by famous virtuosi of the past or present. The report is that the total evaluation of the instruments gathered together reached more than \$500,000.

Four instruments, once possessed by Paganini, attracted particular interest. They were used by the Curtis Quartet, Jascha Brodsky and Marguerite Kuehne, violins; Max Aronoff, viola, and Orlando Cole, cello, in performing Scarlatti's Sonata a Quattro and Beethoven's Quartet in C minor at a rewarding concert exhibition on Nov. 22 in the Barclay ballroom. The program also listed Samuel Barber's Quartet in B minor and Dohnanyi's Quartet in D flat. For these the Curtis players employed instruments made for them by Mr. Moennig.

Another event was a recital by Samuel Dushkin, who had the "Bella Rosa" Stradivarius (1717) in hand. Contrasting music of an earlier day with the present, his program ranged from Tartini and Corelli to Stravinsky, with works by Mozart, Paganini, Chausson and Debussy between. Erich Itor Kahn was collaborating artist at the piano.

Lectures by Curt Sachs and Mr.

Moennig enhanced the educational values of the exhibition. Both discussed the life and art of Stradivari and Mr. Moennig spoke on the various instruments displayed. He was assisted by Dr. Thaddeus Rich.

W. E. S.

Anne Brown Gives Brooklyn Recital

Boston Symphony and Joseph Szigeti Appear at Academy of Music—"Butterfly" Given

BROOKLYN—Anne Brown, Negro soprano, heard in recital at the Academy of Music on Oct. 31, opened the Institute's Major Concert Series for 1944-45. This artist's first recognition in the concert world followed a Brooklyn appearance a few seasons ago, and this recent event marked her fourth borough appearance. The audience was capacity and its enthusiasm manifest.

Miss Brown's superlative vocal artistry was convincingly set forth in such items as Handel's "Let Me Wander Not Unseen", songs by Schumann, Schubert, Grieg and Gavotte from Massenet's "Manon". The portion of her program devoted to songs by members of her own race, included Hall Johnson's "Hold On" and Lawrence Brown's "Every Time I Feel the Spirit". In all numbers were fused a truly beautiful soprano and expressive exposition of the song's text. Otto Seyfert at the piano was an admirable accompanist.

For the opening Boston Symphony program on Nov. 17, Serge Koussevitzky presented Beethoven's Seventh Symphony, Arthur Foote's Suite for Strings and Rimsky-Korsakoff's "Fairy Tale of Tsar Saltan". Both conductor and orchestra were at their best.

Joseph Szigeti, in violin recital on Nov. 14, had as principal numbers Mozart's Concerto No. 4 in D and Brahms's Sonata in D minor. The rest of the program ranged from Veracini to Shostakovich. Always a player of great vitality, Mr. Szigeti held a large audience spellbound. Harry Kaufman at the piano contributed fine accompaniments.

Other Institute recitals in the American Artists Series have included Frieda Lake, violinist, on Nov. 26; Ethel Elfenbein, pianist, on Nov. 12, and Brenda Miller, soprano, on Oct. 29.

A series of recitals for young people under Stanley Chapple opened Nov. 5. The subject for the program was "How Music Sings a Song". Alice Stewart, mezzo-soprano; John Crowley, baritone; Frank Kneisel, violinist, and Mildred Hunt, flutist, assisted.

The first performance of Puccini's "Madame Butterfly" in the United States since Pearl Harbor was presented by Alfredo Salmaggi in the Academy's Saturday night series on Nov. 25. Amelia Armoli sang the title role, with Sydney Rayner as Lieutenant Pinkerton. The audience was overflowing and the event might well be set down as a triumph for democracy.

In September the Brooklyn Music Teachers Guild sponsored an exhibition of Carl H. Tollefsen's historical collection of musical autographs, original manuscripts, pictures and old programs. There are 3,000 items in the collection.

FELIX DEYO

Morini and Munsel Open Houston Series

HOUSTON, TEX. — Erica Morini opened the season for the Tuesday Musical Club on Nov. 8. The Civic Community Concert Series, managed locally by Mrs. Edna W. Saunders, has already offered four of its six scheduled attractions: Patrice Munsel

on Oct. 18; James Melton on Oct. 31; Argentinia and her company of dancers on Nov. 18, and Artur Rubinstein on Nov. 26. Mrs. Saunders is also presenting the Don Cossack Singers, the world famous duo-pianists, Bartlett and Robertson, and the Ballet Russe de Monte Carlo for four performances in December. H. P. G.

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Noel Straus—N. Y. Times, Jan. 23, 1944

RECITALS IN NEW YORK

(Continued from page 26)

ality of this powerful and impressive piece of music remains a matter of conjecture most of the time, at least at first hearing. But the logic of the writing, its passion and color, are immediately obvious. Only a 20th century Paganini could play it. Mr. Bartok, who came to the platform to share the applause, must have been gratified by so devoted an interpretation.

Another extraordinarily sensitive performance was that of Schumann's D minor Sonata. The restless agitation of this music, and its violent contrasts of mood, in which the composer's mental illness are clearly discernible, require both a sustained mood and perfect rhythmic control from the performers. Both Mr. Menuhin and the pianist Adolph Baller met the challenge superbly. Encores were plentiful and everyone went home happy and well satisfied. S.

Witold Malcuzyński, Pianist

There have been no conspicuous changes or developments in the playing of Witold Malcuzyński since his American debut several years ago. His first recital of the current season in Carnegie Hall the evening of Nov. 28 once more showed him to be a pianist of aggressive technical methods and a musician of sometimes contradictory tendencies. At certain moments his performances exhibited finish, clarity and a grateful sense of beauty. At others they became heavy-handed, muddled and erratic.

His program included César Franck's "Prelude, Chorale and Fugue", a Chopin group involving the B flat minor Sonata, the Nocturne and the Scherzo in C sharp minor and a Mazurka, three further mazurkas by his countryman Szymanowski and the Spanish Rhapsody of Liszt. It was in the Chopin Sonata that Mr. Malcuzyński could be heard at his most and at his least rewarding. The first movement was rhythmically arbitrary and singularly distorted; the middle parts of the scherzo and of the funeral march were limp and outwardly polished. The eerie presto, on the other hand, while a feat of velocity, lacked all effect of mystery and awe.

A firm grasp of architecture is not one of the Polish pianist's strong points and Franck's work suffered accordingly; nor did Mr. Malcuzyński's pedaling help to clarify the texture of the fugue. Elsewhere his playing had moments of real charm without, however, achieving deep or persuasive meanings. The large audience, nevertheless, applauded him with warmth. P.

Stefan Auber, Cellist

A program of solid musical content was offered by Stefan Auber at his cello recital in Town Hall on the evening of Nov. 28, with Ernst Victor Wolff at the piano. Mr. Auber was formerly solo cellist of the Dresden Philharmonic and is now at the first desk of the Pittsburgh Symphony. He was heard in an Adagio by Bach; Beethoven's Seven Variations in E flat on a theme from Mozart's "Magic Flute"; Brahms's Sonata in E minor, Op. 38; Three Phantasy Pieces by Schumann; and the D'Albert C major Concerto.

Mr. Auber played with the technical control and interpretative intelligence of a skilled musician. The tone was rich and eloquent in many passages. But he did not succeed in keeping the listener's interest at a very high level; one missed individuality and imagination in his treatment of the Beethoven and Brahms works. It was good to hear the D'Albert C major Concerto—once. Now we know that its absence from

the current repertoire is not an injustice, though Mr. Auber performed it well. Perhaps the most felicitous playing of the evening came in the Schumann Phantasy Pieces, in which Mr. Auber seemed completely at home. The audience was cordial. B.

Rose Eisen, Pianist

Rose Eisen, pianist, offered a program that included Beethoven's rarely played "Eroica" Variations, Franck's Prelude, Fugue and Variation, Philipp's Prestissimo and numbers by Chopin, Debussy, Rachmaninoff and Liszt at her Town Hall recital on the evening of Nov. 13. Her playing was marked by deft finger facility, exhibited with special effect in the "Revolutionary" Etude of Chopin, rather than imagination or grasp of the musical essence of the compositions. C.

Winifred Merrill, Violinist, and Harrison Potter, Pianist

The second of three recitals of violin and piano sonatas played by Winifred Merrill and Harrison Potter, was given in the Carnegie Chamber Hall on the evening of Nov. 13. Their program, interestingly selected and played, was certainly worthy of a larger audience than was assembled.

Brahms's Sonata in A was played with glowing sensitivity—all of its lush, romantic beauty was admirably communicated. The wisp of a motif that emerges in the violin now and then at the beginning of the first movement was rather tentatively played, as though Miss Merrill was not too well assured of its significance. And at times certain of her delicate shadings of tone were white and somewhat pinched, but this tendency wore off as the number progressed.

The artists hit their full stride in the Hindemith Sonata in E. The brash, open-faced vitality of the music suited their collective temperament admirably. The final number, the Sonata in E flat by Richard Strauss might well have been left out of the program as it weakened the impression made by the preceding compositions. That it failed to emerge as a coordinated entity was evident by the restiveness of the audience.

The team work of the pair was commendable, but it was unfortunate that their music was not memorized so that the music stand, distracting to audience and players alike, could have been dispensed with. M.

John Kirkpatrick, Pianist

A staunch champion of contemporary piano music and an indefatigable explorer of curiosities and neglected musical monuments, John Kirkpatrick, who gave a recital in the Times Hall on the evening of Nov. 13, always has an unusual program to offer. Furthermore, he plays the music he has chosen interestingly and with conviction; there is no question of novelty merely for novelty's sake.

To this recital he brought music of France and the United States. The French pieces included from some music of the 14th century, and works by Couperin, Rameau and Fauré. America was represented by Ross Lee Finney's Third Sonata in E, in its first performance, Carl Ruggles's "Evocations, Four Chants for Piano", also a premiere, and some piano music by Stephen Foster, the "Old Folks at Home Variations", "Anadolia" and the "Old Folks Quadrilles". The Finney sonata is effectively written for the instrument and its ideas are fluent and interesting, if not always unusual or individual. The "Evocations" are a tough nut to crack at first hearing, seeming to lack organization and thematic consequence, but Mr. Kirkpatrick played them as if he had dis-



Witold Malcuzyński Stefan Auber

covered good sense in them. This program was scattered in effect, but it was a fine achievement and the audience showed its gratitude. S.

Dorsey Smith, Pianist

And Louise Behrend, Violinist

Four sonatas made up the program which was given in the Times Hall the evening of Nov. 14 by Dorsey Smith, pianist, and Louise Behrend, violinist. These were the two movement one, in B flat, by Boccherini, the one in A by Brahms, Beethoven's in G, Op. 30, No. 3, and one by the English composer, Edmund Duncan Rubbra, which was composed in 1932 but had not yet been heard here.

The two young artists play with delicacy, taste and a good sense of ensemble, albeit in music like that of Beethoven and Brahms somewhat superficially. It is to be hoped that, in time, the tone they produce from their respective instruments will gain in depth and color. The Rubbra sonata, which offered perhaps the most spirited playing of the evening, turned out to be a work of markedly romantic character, though not consistently sustained in its musical value. Y.

Janet Fairbank, Soprano

Janet Fairbank, who specializes in song programs by contemporary composers, presented another in the Carnegie Chamber Music Hall on the evening of Nov. 16, with Paul Meyer at the piano.

As at her previous hearing in the same hall, the singer's vocal equipment was not impressive either as natural endowment or with regard to cultivation. She did, however, project her songs with sincerity and obviously artistic intention. Indeed, it seemed, more than once, as though the works themselves were of less importance than their performance. Many of them were frankly tedious and with a few exceptions they exhibited the poor estate into which contemporary English poetry has fallen or, perhaps, the lack of judgment in the matter of choice. In any case, however, Miss Fairbank deserves credit for giving the contemporary composer a chance to be heard. Those represented on the program were John Edmunds, Harry K. Lamont, Quincy Porter, Paul Hindemith, Normand Lockwood, Virgil Thomson, Melville Smith, William

T. Ames, Edward Ballantine, Lou Harrison, Ben Quashen, Paul Bowles, Leo Sowerby, Douglas Moore and David Van Vactor. N.

Lea Karina, Mezzo-Soprano, And Isidor Achron, Pianist

Lea Karina, mezzo-soprano, and Isidor Achron, pianist, gave a joint recital in Town Hall on the evening of Nov. 17. In private life, Miss Karina is Mrs. Achron. The program opened with a group of piano works including Haydn's Andante and Variations, a Scarlatti Sonata in G minor, Liszt's "Sonetto del Petrarca" No. 104 and Book I of Brahms's Paganini Variations. Later Mr. Achron was heard in his own Sonnet, No. 2, in a first performance, and his Gavotte Satirique, and the Pabst Paraphrase de Concert on Tchaikovsky's "Eugene Onegin".

Miss Karina sang in Russian songs by Dargomyzhsky, Balakireff, Musorgsky, Gretchaninoff and Glière, and also offered a French group by Bernberg, Aubert, Hahn and Poulenc, and songs in English by J. Bertram Fox, Jules Marmam and Charles Kingsford. Both artists were cordially received by a sizeable audience. Miss Karina's accompaniments were admirably played by Paul Ulanowsky. B.

Singer Sings French Music for New Friends

An all-French program by the New Friends of Music in Town Hall on Nov. 19 enlisted the services of Martial Singher, baritone, and the newly formed Albeneri Trio, with Paul Ulanowsky as accompanist for the singer. Two seldom heard song cycles by Fauré, and the unfamiliar cantata, "L'Enlèvement d'Orithie" by Rameau were the baritone's offerings, the former with piano accompaniment, the cantata with the trio, which also played the Ravel Trio in A as the concluding work.

Of the two cycles, the longer and earlier, "La Bonne Chanson", proved more interesting than the "L'Horizon Chimérique", although there were high and low spots in each. Fauré's aristocratic and restrained style, the lack

(Continued on page 29)

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(Continued from page 28)
of real emotional climax and the fact that one cycle followed the other made for a certain monotony, which was not relieved by the immediate consequence of the rather dull Rameau work. A different arrangement of the program, or the substitution of a Mozart work for the Ravel might have made a great deal of difference, but as constituted the program was a surfeit of delicacy.

On the credit side were the performances. Mr. Singher's polished and beautiful art is perfect for the subtleties of this music, and his coloration of voice and mastery of vocal line provided many exquisite moments. The texts of Verlaine ("La Bonne Chanson") and of Jean de la Ville de Mirmot were cleanly and beautifully set forth in Mr. Singher's exemplary diction, but it was a pity that English translations could not have provided for many in the audience who probably could not follow them completely. Mr. Ulanowsky's accompaniments were models.

The instrumental trio, named from

syllables of each player's first name (Alexander Schneider, violin; Benar Heifetz, cello, and Erich Itor Kahn, pianist), made its debut on this occasion and acquitted itself well in Ravel's often brilliant instrumentation. Q.

Busch Chamber Music Players Appear

Adolf Busch and his Chamber Music Players gave the first of two recitals devoted to Bach's "Brandenburg" Concertos in Town Hall on the evening of Nov. 24 before an audience which gave every evidence that these magnificent works are perhaps timelier and better loved in the 20th century than they were in the 18th. The Concerto No. 3 in G, the Concerto No. 1 in F and the Concerto No. 6 in B flat made up this first program.

Bach's music is still the most universal we have. It was curious to observe the various types in this audience: pianists, singers, composers, writers and a healthy contingent of swing fans, for there is a definite par-

allel between the Brandenburg Concertos of the 18th century master and the really fine swing improvisations of today. In both we find an infinite variation of harmonic and thematic detail unified by a relentless basic rhythm and overall sense of pulse.

The best playing of the evening came in the B flat Concerto with its superb dark coloring, which Bach obtains by using the viola, viola da gamba, cello and double bass. Let all of those fatuous commentators who write that the art of orchestration was "primitive" in Bach's time study this score. Mr. Busch played the viola in this work with none of the nervous roughness which had marred his earlier performances.

Of especial beauty in the Concerto No. 1 was the oboe playing of Lois Wann, who phrased the magical solo of the Adagio with the subtlest inflection. The horns came to grief, but horns almost always do in Bach's cruelly high passages in this concerto. In the Concerto No. 3, the continuo was too prominent (owing to the fact that a piano instead of a cembalo was used) and the attacks were disturbingly harsh and scratchy. Nonetheless even in this performance, one admired the rhythmic sureness and structural line. Altogether this was a treasurable evening. S

Isa Kremer, Diverse

Isa Kremer, whose type of performance is unique and a law unto itself, re-appeared in Carnegie Hall on the evening of Nov. 19, after an absence of some years. As usual, she attracted an audience of size which applauded with enthusiasm throughout the evening. Miss Kremer adds a considerable amount of action to her vocal performance, sitting in a chair and rocking an imaginary cradle while singing a lullaby and stalking around with a swagger in another song. The items were drawn from many lands including Greece, Spain, Russia and there were songs in dialects incomprehensible to the reviewer but which gave apparent delight to a large portion of the audience. Ivan Basilevsky provided excellent accompaniments. N.

Elizabeth Bolek, Soprano

Elizabeth Bolek, a soprano from Baltimore, was heard in a varied and pleasing program of songs at the Times Hall the evening of Nov. 19. With her husband, George Bolek, providing discreet accompaniments she offered a delicate arietta from Gluck's "Il Parnasso Confuso", three old French airs, Lieder by Hugo Wolf, Joseph Marx and Richard Strauss and numbers by Messager, Debussy, Falla, with the "Air de l'Enfant" from Ravel's delicious "L'Enfant et les Sortilèges" one of the ornaments of her closing group. Mrs. Bolek made known a light, lyric voice of charming quality and won cordial applause for her tasteful work. P.

Jan Smeterlin, Pianist

Jan Smeterlin continued his series of three Chopin recitals at Town Hall on the afternoon of Nov. 26, with the Sonata in B flat minor, the four Scherzos, the Mazurkas in B minor, and B flat minor, and three Etudes, those in A flat, E minor and E flat.

Mr. Smeterlin again demonstrated ready facility and the obvious pleasure in playing that is one of his most prepossessing assets. The Mazurkas had a special distinction in their engaging rhythmic lilt, and the E major Scherzo likewise was invested with a basic dancing spirit. Reservations had to be made in regard to the B flat minor and B minor Scherzos because of rhythmic vagaries in the former and some harshness of tone in both.

Ripe association with the Sonata brought communicative results, specially in the Scherzo, which gained an individual aspect from the pianist's

disregard of the traditional accelerandos in the middle section. The first movement had duly restrained impetuosity, with the structural balance well maintained, and the short final Presto, the so-called "Wind Raging Over the Graves," was dispatched with easy fluency. C.

Anna Daube, Soprano

Anna Daube, soprano, who gave a recital at the Town Hall the evening of Nov. 21, is inadequately equipped from a technical or interpretative standpoint to meet the exactions of the difficult program she undertook. This list included Gluck's "O toi qui prolonges mes jours", from "Iphigénie en Tauride"; Brahms's "Auf dem Kirchhof" and "Auf dem Schiffe"; Schumann's "Der Himmel hat eine Thräne geweint" and "Röselin"; a group of Hugo Wolf, and songs by Fauré, Roussel, Ravel, Chausson and others. Miss Daube's notions of style are still rudimentary and until she can free her tones from the impediment of a depressed tongue her voice will continue to sound constricted and edgy. A friendly audience rewarded her with applause and flowers. Sergius Kagen played her accompaniments. P.

Budapest Quartet and Nan Merriman

The Budapest Quartet and Nan Merriman, mezzo-soprano, joined forces in a notable continuation of the New Friends of Music "Mozart and French Composers" series in the Town Hall on the afternoon of Nov. 26. The quartet, playing better than ever this year, managed the considerable feat of giving Mozart in the graceful, finely chiseled lines his style demands and still maintaining a body of tone in which there was blood and sinew. Both the Quartet in G K. 387 and the D minor (K. 421) were object lessons in ensemble sup-

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A NOTEWORTHY service to men singers of the lower regions of the staff is to be found in a recent publication of Music Press, a collection of Eight Arias for Bass or Baritone with Piano Accompaniment by Handel, as edited by Ernst Victor Wolff. Here is rewarding material from Handel's operas that is unfamiliar to most concert singers, and both the original Italian texts and English versions of them by Holger E. Hagen are furnished.

In choosing the material the editor disregarded virtuoso pieces of extreme difficulty written for famous stars of the opera stage of Handel's day, whereas other songs intended for male contraltos were included, with their notation changed to the bass clef. The editor has fashioned piano scores designed to preserve as faithfully as possible the original instrumental background of the vocal parts.

The collection opens with a song of tender mood, the aria of Raymondo from "Almira" and then follows one of the most stirring songs in the book, the aria of Radamisto from the opera of that name, replete with long-breathed ornamental passages in true Handel style. Other especially fine ones are the aria, with recitative, from "Tolomeo" and the noble aria of Bertario from "Rodelinda", with a florid vocal line and an opening phrase that parallels that of a popular American song of much later date. The aria of Elviro from Handel's only comic opera, "Serse", with its robustly expressed entreaty to Bacchus to "drown me not!", injects an amusing element at the end, after the melodically appealing protestation of love in the aria of Demetrio from "Berenice". The arias of Porsenna from "Muzio Scevola" and Floridante from the opera "Floridante" complete the list (\$2).

New Russian National Anthem Published with English Poem

THE new Hymn of the Soviet Union, bearing the title, "Russia's New National Anthem," by A. V. Alexandrov, has been issued here by the Boston Music Company, with an English version of the words by Lorraine Noel Finley. The melodic line is well fashioned and the rhythm has the requisite vitality, the refrain being particularly blood-stirring both in regard to the music and the text.

The expert hand of Miss Finley as a resourceful lyricist finds further opportunity in the fine original poem she has supplied for L. Knipper's song of Russia's fighting heroes, "Meadowlands," as arranged by Jeffrey Marlow, and three new "Voices of Freedom" songs of the United Nations in choral settings by Bryceson Treharne, "The Invasion Song," which effectively utilizes a traditional English melody, the Chinese "We Won't Stop Fight-



Ernst Victor Wolff



Seth Bingham

ing," based on a melody by Sie Sing Hai, and the Polish "Carpathian Brigade." She has provided excellent English versions also of the texts of four other recent additions to the Boston firm's "Voices of Freedom" series, the Luxembourg "For Freedom," by Henri Pensis; the Yugoslavian "Call to Battle," Russia's "Let's March," by P. Akulenko, and Holland's "O Netherlands," and a notably poetic English parallel of the Verlaine poem for a new issue of Reynaldo Hahn's song, "D'une prison."

Sacred

Four Scriptural Songs, Op. 121, by Johannes Brahms, edited by Carl Deis, G. Schirmer (75c). The "Vier Ernste Gesänge" in a fresh edition, with both the original German words and new English versions by Willis Wager, published for both high and low voice. The work of the editor has been done discreetly and admirably.

"By the Waters of Babylon," by Julius Chajes, text from 137th Psalm, with cello and piano or organ parts, Marks (80c). A poignant setting of timely significance, with eloquent parts for the instruments. The vocal tessitura is for a high voice.

"Christ, My Refuge" and "Saw Ye My Saviour?" by Herbert James Wrightson, words by Mary Baker Eddy, Alfred Pittman: Carl Fischer (60c). Fluent and melodically attractive settings, the second being a communion hymn. Published in three keys each.

"Behold, What Manner of Love" by Claude L. Fichthorn, text from the Scriptures, John Church: Presser (50c). An effective song for church services, with a vital organ accompaniment.

"Be Still and Know That I Am God", by Thelma Jackson Smith, words by Laura Downey, Presser: C. Fischer (40c). A devotional and vocally grateful song.

Violin

Effective Violin Novelties By Samuel Gardner and Others

AMONG recent novelties for violin and piano published by G. Schirmer is an effective concert piece by Samuel Gardner entitled "Troubadour", the composer's Opus 17, No. 1

(75c). Impregnated with a rhythmic spirit suggestive of a serenade, this is a gracefully expressive piece. A striking contrast to the main section is afforded by a one-page Andante of an improvisational nature and a rapid Allegro that leads into it. On its return, the first part undergoes a progressive elaboration up to a brilliant finale.

The other Schirmer violin novelties are two transcriptions. One is an ably devised version by Jacques Gordon of a Caprice-Variant from Glazounoff's ballet, "Ruses d'amour" (50c), an altogether charming little scherzo for recital program or radio, while the other is an arrangement made by Arnold Volpe shortly before his death of "The Little Fish's Song" by Anton Arensky (75c), which is noteworthy both for its effectiveness for violin and for the picturesque piano accompaniment.

Schirmer has also re-issued three worthwhile violin pieces by Cecil Burrell in revised versions: "Ghost Dance" (50c), "The Avalanche" (50c) and "Up the Canyon" (50c), all of which are of only intermediate difficulty for the violin and the piano.

Briefer Mention

"Cantiga de Ninar", by Camargo Guarnieri, published by the Associated Music Publishers. This is a four-page piece of pronounced individuality, not only in the unfamiliar and intriguing melodic idiom of the violin part but also in the character of the piano part, with its persistent reiteration of one measure fifteen times in succession and then, with some modifications of the figure, throughout the rest of the piece, preserving a rocking rhythm only once interrupted. The rhythmic variety in the violin part, with its syncopations and tango-like measures, strongly suggests the composer's native Brazil (75c).

Improvisation, by D. Kabalevsky, issued by the Am-Rus Music Corporation. A pronounced charm marks this piece by one of the present-day Russian composers. The improvisational note is established at the very outset by the freely rubato introduction for the violin alone, which ushers in an Andante doloroso of poignant character. The subsequent development culminates in a brilliantly "feroce" climax to a piece of intriguing individuality (75c).

Cadenza for Paganini's Violin Concerto in D, by Emil Sauret, revised by Ossy Renardy, Marks Music Corporation. An effectively re-edited version that shows an authoritative hand at work (\$1).

Three "Danses Fantastiques", Op. 1, by Dimitri Shostakovich, transcribed for violin and piano by Harry Glickman, Am-Rus Music Corporation. The much-discussed Russian composer's familiar set of whimsical morsels for the piano made accessible to violinists in knowingly wrought arrangements (\$1.50).

Choral

New Works for Chorus Among Galaxy Novelties

NEW material of striking character for three-part women's chorus comes from the Galaxy Music Corporation. There is an original work by Seth Bingham, "Witch-Teasing", that is a whimsical conception as regards both the lilting music and the composer's own pattering words. It has all the elements of a particularly grateful program number. An excellent arrangement for the same voice grouping is that of Oscar Straus's "Here Comes the Band!" by Channing Lefebvre, which, with its gay,

military-band swing, makes an irresistible appeal. The English version is by Gerhard Schade. And another admirable arrangement for the same voices is Katherine K. Davis's harmonization and choral version of an old Welsh air, with Whittier's poem, "A Song for Peace", as the text.

For men's voices in four parts, with baritone solo, George Mead has made a choral version of rich and well-balanced sonorities of Hugo Wolf's "Weyla's Song" under the title, "You Are the Land I Love", with the Mörike text done into English with finely poetic effect by A. Walter Kramer. Then there is a resourcefully planned and effective setting by Jean Slater of the biblical text, "Entreat Me Not to Leave Thee", for four-part chorus of mixed voices unaccompanied.

Miscellaneous

Pianist and Conductor Turns to the Recorder

THE lure of the recorder as a hobby has prompted the pianist and conductor Ezra Rachlin to write several compositions for various combinations of instruments of that family and the first of them, Variations on an Old French Tune, is among the most recent issues of the Hargail Recorder Music Publishers. The basic tune has characteristic old French flavor and Mr. Rachlin has contrived a set of seven effectively contrasting and musically interesting and attractive variants for three recorders, soprano, alto and tenor.

The same firm also publishes a delightful set of fine old English tunes arranged as Set No. 1 of English Duets for Two Recorders. An 'Allemande of Mr. Purcell's' and a 'Gigue of Mr. King's' form a framework enclosing a Retraite, a Bourrée, an Air, an Air de Trompettes, a Fanfare and another Air.

Then two of the Dolmetsch collections of recorder music originally published by the Dolmetsch family at Haslemere, England, are made available to recorder players in this country through new editions especially revised for the Hargail firm by Carl Dolmetsch. Many little musical gems are found in both of these little books, of which the English Tunes of the 16th and 17th Centuries, for the treble recorder in F and for two, three and four recorders, contains the easier arrangements.

Viola Sonatina by Strube and Double-Stop Studies

A SPECIAL gesture to the violists may be found in the publication by G. Schirmer of a Sonatina for viola and piano by Gustav Strube and a book of Double-Stop Studies by Samuel Lifschey.

Despite its modest title the Strube sonatina is not a work to be tackled by anyone who is not an accomplished technician of discerning musical intelligence. The thematic material of all three movements has individual character, the structural basis is substantially and compactly devised and the piano part, which demands a broadly developed facility, is opulently sonorous. The steady culmination of the musical effect is admirably intensified up to the scintillating finale of the brilliant third movement, an Allegro alla Burla of unbuttoned gaiety. The key of the work is A minor.

The Lifschey book comprises thirty pages of knowingly fashioned exercises and formulas embracing most of the problems encountered in double-stopping, many of them being so planned as to suggest to the player or teacher additional progressive patterns. Thirds, fourths, sixths and octaves are treated in separate sections, and each section ranges from easy to very difficult. The expert performer may well find his "daily dozen" here. C.

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AMONG RECENT BOOKS

HARVARD DICTIONARY OF MUSIC. By *Willi Apel*. 824 pages. Harvard University Press, Cambridge, Mass., 1944. \$6.00.

There is probably no such thing under the sun as a musical dictionary that will satisfy everybody. Even the most painstakingly prepared have greater or lesser faults, here of fact, there of judgment. The most extensively known and widely employed among English-speaking readers—the one bearing the honored name of Sir George Grove—though it has gone through repeated revisions is far from flawless. Others produced at later dates have occasionally avoided the mistakes of Grove only to fall into errors sometimes more serious. Since a music lexicon is both more and less than a compendium of demonstrable facts it follows that a 100% perfect one is something like that "limit" of the mathematicians which, in the nature of things, can be approached indefinitely but never wholly reached.

Nevertheless, the new Harvard Dictionary of Music, whose editor is Dr. Willi Apel, is indisputably one of the best works of its kind that has appeared in our languages in a number of years. For one thing, it does not convey the impression of having been hastily thrown together. For another, it has been assembled or else passed upon by a company of scholars from this country and abroad whose names in most cases command universal respect. Aside from Dr. Apel himself—a musicologist well known for his labors in the field of early polyphonic music—some of those occupied with the preparation of the work in its various departments are Albert Einstein, Curt Sachs, Edward Burlingame Hill, Harold Spivacke, Otto Kinkeldey, Yuen Ren Chao and Nicolas Slonimsky.

In the next place the Harvard Dictionary is something of a departure by reason of its conciseness. This is not to imply that its substance has been boiled down for the express benefit of the dilettante who reads and runs. The various articles are, on the whole, surprisingly exhaustive for all their concentration. Certain wise exclusions hold the dimensions of the book to reasonable limits of space. The restrictions of subject matter result in the elimination of biographies as well as of individual organizations, orchestras, publishers and such. Yet ample

biographical matter is furnished in the lengthier articles on the music of the various nationalities and races, so that the restriction is more apparent than real. The same advantage is achieved by means of general articles on topics like "Societies", "Orchestras", "Publishers" whereby a fund of information has been furnished concerning the most important members of such groups. A list of general and of leading articles is conveniently supplied under the title "Synoptic Guide" at the beginning of the Dictionary. The racial and national ones range as far afield as "Egyptian", "Javanese", "Syrian", "Turkish", "Arabian", "Peruvian", "Chilean", "Jewish", "Armenian" and "Babylonian" aside from the more familiar categories. Of unquestionable value are the more or less detailed bibliographies furnished at the end of most of the leading articles and specifying some of the outstanding as well as the most up-to-date works and authorities who in many languages have treated specific facts, principles and problems.

Inevitably a big work of this nature discloses details which are subject to question or to challenge. There is room for disagreement, for instance, as to the significance or the permanence of certain composers (especially the more recent ones) who figure perhaps disproportionately in the accounts of creative development here and there. Nor are things like these the only fly-specks in an otherwise authoritative tome. It might be questioned whether the author of the article on the "Aria" is wholly right in maintaining that Gluck "replaced the aria by the simpler Lied" (how does he define "Divinités du Styx", in that case?); and when he further claims that Wagner "substituted for the aria his dramatic recitative", how does he square the statement with Wotan's "Farewell" or Isolde's "Liebestod"? Besides, to take at random one of a thousand definitions, it is not strictly true that the term "Akademie" was confined to "the early part of the 19th Century" in the sense of a "concert". It is used with precisely the same meaning in Austria today.

Trifles of the kind, however, do not really prejudice the larger value and essential soundness of a compilation which ranks high among the best modern examples of its kind. P.

1944 and by the particular problems of this gentry.

Somehow one does not imagine that the book will set in motion violent repercussions. Those whom it irritates can, without much effort, put it out of their minds. Others may haply discover a handful of wheat in its abundant chaff. P.

MUSIC FOR THE MILLIONS. By *David Ewen*. 673 pages. Arco Publishing Co., New York City. 1944. \$5.00.

For the millions who know comparatively little about music, Mr. Ewen's latest publication will be of great worth. The matter of the book is by no means new and original, but it is concisely arranged and quite readable. The volume follows an alphabetical pattern from Albeniz through Wolf-Ferrari. After the summary facts of each composer's life have been dealt with, there follows a description of his most widely known, widely played works and recommended recordings of them.

As usual, Mr. Ewen is presented in the role of a compiler, rather than an author or critic. The encyclopedia contains a few errors of fact and judgment, but they are not of the sort to bother the "layman" for whom it was created. A valuable bibliography of further reference is included in the book's appendix. M.

REMINISCENCES OF MY DAYS WITH ROLAND HAYES. By *Charles Harris*. 27 pages. \$1.00.

The author of this entertaining little brochure, who is now at the State College in Orangeburg, S. C., was formerly accompanist to the noted Negro tenor. It is a pleasantly diverting account of a period of their artistic collaboration and will surely be of some interest to the singer's admirers. Mr. Harris, however, should know at this stage that the air "Ah, So Pure", which he heard Mr. Hayes sing many years ago, is not from the "Bohemian Girl", as he writes, but from "Martha". P.

ADVENTURES IN SYMPHONIC MUSIC. By *Edward Downes*. 323 pages. Farrar and Rinehart, Inc. New York. 1944. \$2.50.

This book consists of informal comments on music from the standard symphonic repertoire, easily understandable by the layman. Biographical anecdotes, traditional musical judgments and some critical asides form

a sort of intermission filler. Though there is a sufficiency of such books already, Mr. Downes has at least written simply and with no obvious sense of talking down to his reader. S.

THE ENJOYMENT OF THE ARTS. Edited by *Max Schoen*. 336 pages. Philosophical Library, New York, 1944. \$5.00.

This so-called "authoritative and lively presentation of all major phases of the arts" contains an article on "Music" by Glen Haydon, Professor of Music at the University of North Carolina. The nature of this article can be best judged by the following quotation from it: "The felt qualities of music, constituting its essential expressive content, attain their powerful effects through the translation of the tonal-rhythmic patterns of music from the auditory sense modality into tactual, somatic sensations which underlie man's feeling, affective or emotional nature." P.

THE COMBINATION VIOLIN AND VIOLONCELLO WITHOUT ACCOMPANIMENT. By *Alexander Feinland*. 121 pages. J. H. Oliviera, Paramaribo, Netherland Guyanna, 1944.

This is a useful and scholarly little book. Alexander Feinland, a Viennese violinist, and his wife have searched extensively in this comparatively un-

(Continued on page 34)

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WHAT IS MUSIC? By *John Erskine*. 212 pages. J. B. Lippincott Company, Philadelphia and New York, 1944. \$2.75.

It is related of Arrigo Boito that, when once asked to define music, he was unable to do so. The much-read and versatile John Erskine appears to labor under no such difficulty. He has latterly written a book of some 200 pages which purports to tell what this perturbing art really is. This book is chatty and eminently readable. It has been saluted in some quarters as "provocative and stimulating". Beyond question it will stimulate certain folks and provoke others.

Prof. Erskine devotes the first half of his new opus to the materials of music—to matters like scales, harmonies, rhythms, instruments. Others have done this sort of thing from time immemorial, sometimes with more success, sometimes with less. The second half takes up the question of students, performers, teachers, careers, composers and critics. Certain of the author's statements are soundly taken, others impress one as biased, irresponsible and misleading. The critics, of course, come in for rough handling, the reason, apparently, being that Mr. Erskine measures the whole tribe by the American yardstick of the year

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Bernstein Conducts Boston Symphony

Sanroma Appears as Soloist in the First Brahms Concerto

BOSTON—The seventh pair of Boston Symphony concerts on Nov. 24-25 conducted by Leonard Bernstein, presented as soloist, Jesus Maria San-



Leonard Bernstein

roma, Puerto Rican pianist, whom Boston claims as her own, since his early training and modest start toward fame occurred here.

The program listed but two works, the Brahms Piano Concerto No. 1 and the Shostakovich Symphony No. 5. Mr. Bernstein's talents were well displayed. At the close of the symphony the audience remained on its feet to applaud for some minutes with no uncertain enthusiasm.

The performance was characterized by unflinching decisiveness and authority. Mr. Bernstein cued his choirs with quite astonishing dexterity and upon several occasions he built exceedingly impressive climaxes. Although the Largo movement of the symphony was deliberate, it never dragged and the listener felt that at all times Mr. Bernstein had the situation well in hand.

Mr. Sanroma was applauded with unusual warmth at the close of his performance of the concerto. A deep penetration to the heart of the music characterized his approach. The performance was noteworthy, yet despite its many merits, it lacked complete freedom of movement. Everything considered, however, it was a performance of pleasurable dimensions, and augured well for the future of both conductor and soloist.

GRACE MAY STUTSMAN

Debut Is Made by New Boston Opera Company

BOSTON—The Boston-New England Opera Company recently gave its first presentation of the year, a double bill made up of "La Serva Padrona" and "Cavalleria Rusticana," in New England Mutual Hall under the direction of Alfredo Anzalone.

The company has been organized in a modest way for a three-fold purpose: "To present popular priced opera one Sunday night a month; to present worthy native artists and to encourage young artists in operatic careers."

The performance of the Pergolesi

opera was enjoyable, the cast including Norma Jean Erdmann as Serpina, Nino Carboni as Uberto, and Francesco Curci as Vespone. The singers were in excellent voice and the opera was given with sparkle and dash. Difficulties due to inexperience were encountered in the Mascagni opera. Iride Pilla gave a notable characterization of Santuzza, and the remainder of the players were well cast, including Norma Patrick as Lola, Wesley Boynton as Turiddu, Edward J. Bleau as Alfio and Marie Powers as Lucia.

G. M. S.

Varied Recitals Given in Boston

BOSTON.—James Melton opened the current season of the Boston Morning Musicales in a program devoted to arias and Lieder. A capacity audience applauded him warmly. Robert Hill was the efficient accompanist.

In Symphony Hall, Alec Templeton has again charmed and amused Bostonians with a recital of piano music, plus the customary improvisations for which he is famous.

Continuing the seventh season of the Boston Symphony Youth Concerts, Wheeler Beckett has conducted the second program of the present series in Symphony Hall for an almost capacity audience of young folks.

In the Gardner Museum, John Jacob Niles, folk singer, offered one of his inimitable programs. In Symphony Hall, Marian Anderson, contralto, sang to an enthusiastic audience, with extra seats on the stage. Franz Rupp was in his accustomed place at the piano. In Jordan Hall, William Kapell, pianist, returned to give a recital which drew a capacity audience.

G. M. S.

Cleveland Hears Entire "Winterreise"

Mozart's Requiem Is Sung—Korjus Gives Recital—Kapell Appears

CLEVELAND.—A complete performance of Schubert's "Winterreise" was recently given by Marie Simmelink Kraft, assisted by Leonard Shure, pianist. Mrs. Kraft sang with her accustomed artistry. This, to our knowledge, was the first performance of this suite in its entirety in Cleveland.

Opening the month, Walter Blodgett, curator of music at the Museum of Art, presented his St. James Festival Choir with orchestra and soloists in the Mozart Requiem Mass at St. James Episcopal Church. Gretchen Garnett, soprano, Marie Simmelink Kraft, mezzo-soprano, Leonard Edwards, tenor, and Russell Abbott, bass, were the soloists.

Maria Mendoza, soprano, assisted by her father, Augustine Mendoza, flutist, and her sister, Dorothy Mendoza, pianist, gave an interesting recital Nov. 15 at Wade Park Manor.

Miliza Korjus, coloratura soprano, gave an interesting program at Music Hall Nov. 18 under auspices of Saul Heller.

One of the highspots of the past few weeks was the appearance of William

Kapell, pianist, in recital at Music Hall under auspices of the Cleveland Civic Concert Course. Mr. Kapell revealed fine artistry and musicianship and complete technical efficiency.

The Gordon String Quartet played at the Museum of Art Nov. 3. An enthusiastic audience appreciated the group's fine performance. E. B.

Chicago Orchestras Present Soloists

Anderson and Smeternin Give Recitals — Ballet Theatre Appears

CHICAGO.—The Woman's Symphony, Jerzy Bojanowski, conductor, gave a concert in Orchestra Hall on Nov. 13, with Jennie Tourel as soloist. A suite, "Indian Sketches," revealed Mr. Bojanowski's talents as both composer and conductor. A colorful idiom was used with discretion and genuine musical feeling. The orchestra played well. Miss Tourel sang numbers by Rossini, Rimsky-Korsakoff, Tchaikovsky and Samuel Barber.

The Chicago Business Men's Orchestra, George Dasch, conductor, with Harry Sturm, cellist, as soloist, gave a concert in Orchestra Hall on Nov. 20. The orchestra sounded flexible and resilient. Mr. Sturm played the Lalo Concerto in D minor with understanding and innate sense of color proportions.

Marian Anderson, contralto, with Franz Rupp at the piano, gave a recital before a crowded house in the Civic Opera House on Nov. 19. Miss Anderson's program was comprehensive in its scope of classic, romantic and modern songs, with an eagerly awaited group of Negro spirituals. Numerous encores were generously given and the richness of her voice enhanced everything she sang.

Jan Smeternin, pianist, opened the ninth season of the Musical Arts Piano Series of the Adult Education Council with an all-Chopin program in Orchestra Hall on Nov. 21. His playing had estimable sparkle and facile ease but seemed lacking in variety of mood and color.

The Ballet Theatre began an engagement of fourteen performances in the Civic Opera House on Nov. 24.

The opening bill was enlivened with the new ballet, "Fancy Free," to music by Leonard Bernstein. It was enthusiastically received. Other items were "Princess Aurora," "Lilac Garden," and "Graduation Ball."

The Midwest Opera Company gave a performance of "The Masked Ball," at the 8th Street Theater on Nov. 19, with William Fantozzi conducting. The cast included Virginia Parker, Stefan Kozakevich, Vera Keske, Josef Gristea and June Browne.

Recent recitals in Kimball Hall were given by Elizabeth Jeffries, soprano, on Nov. 15; Lola Rand, soprano, with Fritz Siebach at the piano, on Nov. 19; Marjorie Burgess, soprano, with Andre Skalski, accompanist, on Nov. 21, and Dorothy Lane, harpsichordist, on Nov. 26.

CHARLES QUINT

Elman Is Chicago Symphony Soloist

Violinist Plays Mozart Concerto and New Martinu Work

CHICAGO.—Mischa Elman, violinist, was soloist with the Chicago Symphony on Nov. 14, playing the Mozart Concerto in D major, and again at the Thursday-Friday concerts, Nov. 16 and 17, when he played a concerto by Martinu. His playing of the Mozart concerto had smooth, silky texture, which gave the music unusual charm and substance.

Rimsky Symphony Played

Rimsky-Korsakoff's "Antar" Symphony, restored to the repertoire after long absence, had oriental opulence and the rich melodies inherent in this composer's music. The program began with the Overture and Allegro, from Couperin's "La Sultane" Suite, orchestrated by Darius Milhaud and ended with the Ysaye Fantasy on a Walloon Theme, heard earlier in the season.

Mr. Elman's choice of the Martinu concerto gave listeners the opportunity to hear a new concerto of splendid musical proportions, comprehensive in writing and thoroughly enjoyable as interpreted by the violinist.

The orchestra's playing of the Brahms's First Symphony was somewhat ragged and uneven. The program opened with the ballet overture "Cupid and Psyche" by Hindemith, played with refreshing zeal.

CHARLES QUINT

Della Chiesa Sings "Tosca" in Chicago

Sayao, Martini, Weede Close Season with "Trav-iata"

CHICAGO.—With the exception of the single performance of Puccini's "La Tosca," the fifth and final week of the Chicago Opera Company was devoted to repetitions.

Vivian Della Chiesa was a new Tosca to patrons of the Civic Opera House when the opera was performed on Nov. 18. Voluminous voice and intense dramatic feeling gave her Tosca importance. Alexander Sved was a suavely malevolent Scarpia. Frederick Jagel was welcomed for his fine singing and acting as Cavaradossi. The veteran artist, Vittorio Trevisan played the Sacristan and Algerd Brazis was a creditable Spoletti. Fausto Cleva conducted.

Jeannette MacDonald was the Marguerite in the season's second performance of Gounod's opera, "Faust," a role that seemed admirably adapted to her. This was given on Nov. 15, other members of the cast having sung at the first performance the week before.

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RECITALS

(Continued from page 29)

port, beautifully modulated and integrated tone and technical finesse.

Miss Merriman, young and very pretty mezzo, well known to radio listeners, brought a happy contrast in mood and atmosphere with a sheaf of songs by Berlioz and Debussy. Of the former, she offered three excerpts from his early "Les Nuits d'Été"—"Villanelle", "Absence" and "L'Île Inconnue", and Debussy's song cycle, "Fêtes Galantes". For those who may not yet have heard Miss Merriman in person, we hasten to report that her voice is every bit as full and richly colored as it sounds over the air, although it is less dark in the alto part than might be expected. It is so expertly produced that there is no hint of strain, even in the topmost range, and there is never the slightest ques-

tion of accuracy of pitch. The interpretations of Berlioz and Debussy were not consistently in the best Gallic tradition, but the diction was generally good. It seemed evident that Miss Merriman's is essentially a dramatic voice, and one is surprised that it has not already led her to the operatic stage. Felix Wolfes was the accompanist. R.

Richard Dyer-Bennett

Heard before in Town Hall, Richard Dyer-Bennett, the ballad singer who accompanies himself on a guitar, drew a capacity house to Carnegie Hall for his most ambitious recital thus far, on the evening of Nov. 18. His distinctive style has matured since he last appeared, and his peculiarly individual manner of combining song, declamation and acting is more finished than before, so that the evening was a very rewarding one. Particularly interesting in the long program were "The Black Jack Gypsy" and "The Foggy Dew", and many of his humorous songs were extremely well received. Q.

Frank Sheridan, Pianist

After an interval of six years Frank Sheridan, New York pianist, reappeared in recital at Town Hall on the evening of Nov. 29, presenting a taxing program of comprehensive range. A deeply searching and finely poised reading of Beethoven's Sonata in A flat, Op. 110, that exhaustively exploited the poetic and spiritual values of the music was a special highlight of the recital, as was also the admirably planned and vital projection of the Schumann Etudes Symphoniques.

In the Chopin group the Nocturne in E, Op. 62, No. 2, was made a sensitively personal utterance and the dramatic and warmly human essence of the Ballade in F minor was revealed with potentially communicative directness and force. The Etude in F displayed the pianist's ability to make a left-hand melodic idea sing eloquently against brilliant right-hand passage work.

The program opened with a lofty performance of the Bach-Busoni chorale prelude, "Now Comes the Gentiles' Saviour", and closed with pieces by Rachmaninoff, Debussy and Ravel. C.

Charlotte Martin, Pianist

On the evening of Nov. 29 Charlotte Martin, who played in the Carnegie Chamber Hall twice last season, gave a piano recital. Miss Martin's playing was typically feminine—a welcome relief from the many pounding pianists who have presented themselves this season. At all times she was completely absorbed in the individual character of the compositions played. For the most part, clean, neat phrasing and attack were in evidence.

Her program contained groups by Debussy, Liszt and Brahms, and single numbers by Bach and Beethoven. The Beethoven Sonata No. 3 in E flat was the most effective offering. The least successful, perhaps, was the Brahms Rhapsodie in G minor, which did not seem ideally suited to Miss Martin's present style and interpretative depth. M.

Mabel Rippel, pianist, appeared on Nov. 15 in a recital at the Carnegie Chamber Music Hall. Works by Beethoven, Chopin, Debussy and Liszt figured on her program. . . . At the Times Hall on the evening of Nov. 16 the pianist, Herma Menth was heard in concert after an absence of some time. . . . Singing an elaborate and varied bill the soprano, Helen Snow, gave a Times Hall recital the afternoon of Nov. 19. . . . Making her New York bow Mary Costes, French mezzo-soprano, offered a widely varied list of songs and operatic airs in the Town Hall the afternoon of Nov. 25.

Ballet Delights San Francisco

Platoff Don Cossacks Make Appearance—Paul Wittgenstein Gives Piano Recital

SAN FRANCISCO.—The Monte Carlo Ballet Russe moved into the War Memorial Opera House Nov. 19 for a series of twelve performances, most of which have attracted capacity audiences. The opening program was devoted to "Les Sylphides", "Dances Concertantes", and "Gaité Parisienne". The artistry of Alexandra Danilova as dancer and mime gave full measure of stellar brilliance to every ballet in which she appeared. Nathalie Krasovska made a delightful alternate lead.

Chief among the men were Frederic Franklin and Leon Danielian, who carried most of the burden of leading roles. Emanuel Balaban proved an excellent conductor.

Preceding the ballet opening by a few hours, the General Platoff Cossacks sang a typical program in a better than usual fashion for an Opera Association concert audience. The ballet was under the same auspices.

Paul Wittgenstein made his first San Francisco appearance under Town Hall sponsorship and astonished all by the beauty of his playing and disturbed many by his choice of program, which contained the Bach "Chaconne" arranged by Brahms, a strongly lyrical interpretation of Mendelssohn's Songs Without Words, some Chopin-

Godowsky Studies, and piano paraphrases of operatic excerpts ranging from the Love Death to "Rigoletto", by way of "Die Meistersinger" and the March from "Tannhäuser".

The New York City Opera Company in "The Gypsy Baron" opened the California Concerts' Inc. series and remained for a fortnight at the Curran Theater without stirring up much excitement.

MARJORY M. FISHER

Western Reserve Has New Chapel Choir

CLEVELAND, OHIO.—Newest feature of the musical life of Western Reserve University, is the establishment of a chapel choir to be heard in Amasa Stone Chapel at student services and occasional vespers services. Russell L. Gee, associate professor of music at the university is choir director. The choir will number 40 student voices about equally divided between men and women, with a stipend of \$50 each. Membership is open to any student or prospective student.

The orchestra, band, and women's glee club will continue under the guidance of the music division. F. Karl Grossman, associate professor of music and conductor of the Cleveland Philharmonic will again lead the university orchestra and Dr. John Hall Stewart will lead the band. The Women's Glee Club, which sings at chapel services and in Christmas and spring concerts, is under Mr. Gee's baton.

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RADIO

By JEAN EMERY

THE Symphonette, a selected group of some of the country's finest orchestral musicians, conducted by Mishel Piastro, well known violinist and conductor, presents substantially more hours per week of good music all year around than any other musical program on the air. The orchestra is heard weekly over WOR in New York Monday through Thursday at 10:30 p. m. and, depending on time schedules over the country, it is heard five, six and seven times a week on more than 150 stations from coast to coast, including over 15 in Canada, two in Hawaii, one in Alaska and one in Panama. Much of the Symphonette's music is also broadcast through the O. W. I. to the European and Pacific areas, in fact, to almost all parts of the world.

Composed as it is of musicians who have many other solo, orchestral or teaching commitments to fulfill, it became obvious that the artists could not be brought together regularly for "live" broadcasts several times weekly, so transcriptions solved the problem. Transcriptions prove desirable also because they permit experimentation with the program locally at various times and in different sections of the country.

A Record in Perfection

The musicians get together two afternoons a week for a 50-minute rehearsal followed by a 15-minute transcription, which constitutes one-half of a program. Usually there are two rehearsal and transcription periods on each of the two days so that one week's programs are completed. The fact that all the musicians are absolutely top-flight explains the relatively brief rehearsals and the amazing record for perfect transcriptions over 99 percent of the time. It is all the more remarkable when one realizes the number of factors that could spoil the records, which, incidentally, are by no means cheap. A sour note, a tardy entrance of an instrument, a sneeze, the dropping of a violin bow or any of countless other seemingly minor accidents would mean that the entire ensemble would have to go back to the beginning, not of that particular number, but to the very first number of the fifteen minute stretch. Naturally the men are under a terrific strain during the actual transcription since they know the consequence of the slightest flaw. Because the orchestra is small, two things are obvious—that no man's bad playing can be covered by the rest of the ensemble and that each man will be playing alone at one time or another. With this in mind the musicians were selected as much for their ability as soloists as for their experience and repertoire.

Mishel Piastro, conductor of the ensemble and, to quote Toscanini, "the world's finest concertmaster", was for many years concertmaster and assistant conductor with the New York Philharmonic - Sym-

Symphonette Is Unique Recorded Program

phony. His frequent solo contributions from the literature of great violin music are highlights of Symphonette programs. In addition to Mr. Piastro, Joseph Schuster, cellist, Sidney Foster, pianist, and members of the orchestra also contribute solos from time to time.

The original Symphonette which, prior to the current season, was heard for three years over the nation's radios, was composed of 11 strings and a piano. Although that ensemble's repertoire consisted of some 600 compositions, it was impossible to attempt any of the larger pieces. Therefore, it was necessary to form a new orchestra. This new combination, of 34 musicians with extra men added as occasion demands, became "The Longines Concert Hall of the Air". The Longines-Wittnauer Watch Company, incidentally, has been the sponsor since the program's inception. Symphonette is produced in the Guild Theatre, actually a concert hall of 2,000 seating capacity, because it was found that regular studios left a "dead" silence when the music stopped while the theatre supplied the inimitable "concert hall effect." No studio audience is permitted; there is, of course, no applause, and program notes and commercials are kept at a tasteful minimum.

Credit to Conductor

To Mr. Piastro goes no little credit for the program's success. Although many compositions in their original form prove too long for performance in the limited time, he allows no changes or cuts if they interfere with the presentation of the piece with all its themes. Generally, repetitions and long development sections may be omitted without spoiling the effect. Great pains are taken to play numbers in their original form, rather than in arrangements, even though the ar-



The Symphonette, With Its Conductor, Mishel Piastro, Prepares One of Its Nationally Distributed Transcriptions

rangements are universally accepted. The Symphonette plays, for instance, Bach's "Air" from the Suite in D, instead of the "Air for the G String", and the "Largo" from Dvorak's "New World" Symphony, not "Going Home".

It is Mr. Piastro's hope and belief that many small communities, hearing what can be accomplished with a small orchestra like the Symphonette, will be encouraged to create their own orchestras along similar lines.

Serkin Heard with NBC Orchestra

Toscanini's Beethoven concert with the NBC Orchestra on the afternoon of Nov. 26 offered the Cavatina, from the B flat Quartet, Op. 130, the finale from the third Rasoumovsky Quartet, and the Fourth Piano Concerto, with Rudolf Serkin as soloist. Those who enjoy quartet movements expanded for

the sonorities of the entire string section of an orchestra (with reinforcing contrabasses) doubtless found pleasure in the padded chamber music Mr. Toscanini presented on this occasion. But the Cavatina, which is very nearly the most spiritual page in all music, was frigid and earth bound and the conductor prefaced the fugue from the Quartet in C with the mysterious introduction to the first allegro. Mr. Serkin played parts of the concerto admirably, other portions in rather hard and brittle fashion. Nor was the accompaniment a model of mutual agreement. P.

BOOKS

(Continued from page 31)

explored field and have done a valuable service in assembling a list of works written for the unaccompanied combination of violin and cello. Works of the kind were, of course, numerous in the output of earlier masters, but it comes as a surprise that there are so many written by outstanding modern composers, like Ravel, Honegger, Kodaly, Bartok, Emmanuel Moor, Toch, Villa-Lobos. Mrs. Feinland, the former Bep Bos Janszen, was a cellist of standing in her native Holland and the two artists have often appeared on the concert stage as "The Feinland Duo". The work is a real contribution to an insufficiently catalogued string literature. P.

MUSIC IN THE FIVE TOWNS. By R. Nettel. 120 pages. Oxford University Press, London, New York, Toronto, 1944. \$2.50.

This is a compact and well written survey of the development of choral singing in that industrial section of England known as the "Staffordshire Potteries", a district familiar to readers of Arnold Bennett's "Clayhanger" and "The Old Wives' Tale". The book recounts the growth of musical activities in the "Five Towns" over a period of 74 years, from 1840—when musical culture in provincial England was at low ebb—to the outbreak of the First World War. The early chapters tell in interesting detail of the early experiments in mass singing in the "Potteries", when musicianship among the industrial workers was so primitive that only the most elemental expedients of sight-reading yielded results. But two generations later these British provincials were singing works of composers like Elgar, Banck and Delius. P.

Mutual to Present Youth Concerts

In a new Saturday afternoon concert series, to begin Jan. 6, the Mutual Broadcasting System will present the Los Angeles Philharmonic Orchestra under Alfred Wallenstein in weekly hour-long concerts designed to bring musical appreciation to school children of America. The programs will emanate from the Los Angeles Philharmonic Auditorium before an audience of school children. Mr. Wallenstein will also act as "musical moderator" during a five-minute quiz period, in which members of the audience will answer questions pertaining to the featured compositions and composers which will be submitted by the school children. Mutual will supply listening groups in the children's homes with study material and program information for each broadcast. Plans are also under way for the series to be broadcast in Canada and South America.

En Voiture

Helen Teschner Tas and Paul Berl have begun a series of ten broadcasts covering all of Beethoven's violin and piano sonatas on WNYC at 9 p. m. Fridays. The series will run through Feb. 9, closing on that date with the "Kreutzer" Sonata . . . CBS has inaugurated a new series called "Encore Appearance" which will enable young singers who have given outstanding performances on the same network's "New Voices in Song" to appear again with a full concert orchestra. "Encore Appearance" is heard Wednesdays at 6:30 . . . Two more Metropolitan Opera programs have recently been initiated—on the Blue is "Metropolitan Opera U. S. A.", presenting two Met singers each on Tuesday each week at 11:30 p. m. accompanied by Josef Stopak and his orchestra . . . Donald Dame and Mona Paulee were soloists on the premiere (Nov. 28) and Mack Harrel and Marita Farrell appeared on Dec. 5. Milton J. Cross is the announcer and commentator . . . On Dec. 7 WQXR began a 55-minute series designed to give the highlights and stories of operas to be sung at the Met this season. Joaquin Nin-Culmell and Stanley Chapple will share the spotlight explaining the operas and presenting highlights on the scores, artists, scenes, composers, etc. Recordings will also be presented. Both of these programs are under the auspices of the Metropolitan Opera Guild . . . Martha Deane had as her guest over WOR on Dec. 1. Lawrence Evans, vice president of Columbia Concerts Inc. Mr. Evans recalled many interesting and amusing incidents from his long career in managing the musical great.



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A RECORD BIRTHDAY

Baked in the Form of a Phonograph Disc, the Cake for the Joint Birthday of Helen Jepson and Rose Bampton is Ready for Its Cut. From the Left: Walter Deller, Miss Jepson's Husband; Walter F. Golde; Miss Bampton; Lawrence Evans, Manager of the Two Singers; Miss Jepson; Kurt Weinhold of Columbia Concerts and Wilfred Pelletier, Miss Bampton's Husband

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